

PROLOGUE TO EPISODE ONE

of

B A T M A N

with

Robin, The Boy Wonder

FADE IN...NIGHT

1. EXT. - STOCK - NIGHT
FULL SHOT

1.

Of large house atop hill -- pale moon and
eerie cloud effects -- mysterious atmosphere.

NARRATOR

High atop one of the hills
which ring the teeming met-
ropolis of Gotham City,
a large house rears its
bulk against the dark sky.
Outwardly, there is nothing
to distinguish this house
from many others, but....

DISSOLVE TO:

2. INT. BAT'S CAVE - NIGHT
FULL SHOT

2.

Of the Bat's Cave, dim and mysterious. In the
center of the chamber, back to CAMERA, sits the
BATMAN, in costume, though none of the details
of his costume are yet visible. CAMERA DOLLIES
SLOWLY TOWARD THIS FIGURE as the Narrator's voice
carries through the DISSOLVE and into this scene.

NARRATOR

---deep in the cavernous
basements of this house, in
a chamber hewn from the living
rock of the mountain, is the
strange, dimly-lighted, myster-
iously secret BAT'S CAVE,
hidden headquarters of America's
Number One crime-fighter....

INT. BAT'S CAVE - NIGHT
CLOSE SHOT - OF BATMAN

3.

As CAMERA DOLLIES to face him, just as Narrator says:

NARRATOR
.....THE BATMAN!

On Narrator's cue, Batman looks up from the papers which are spread on his desk, then looks up from the papers which are spread on his desk, then looks down again, studying.

NARRATOR
Yes, The Batman, clad in the sombre costume which has struck terror to the heart of many a swaggering denizen of the underworld. The BATMAN, who even now is pondering the plans of a new assault against the forces of crime...

4. INT. BAT'S CAVE - NIGHT
MED. SHOT

4.

As the CAMERA DOLLIES BACK, ROBIN, also in costume, enters scene and stands looking over Batman's shoulder, one hand on his friend's shoulder. Before he enters the scene, Narrator continues, cueing his entrance:

NARRATOR
....a crushing blow against evil in which he will have the valuable aid of his young, two-fisted assistant, ROBIN, THE BOY WONDER!

Batman smiles pleasantly at Robin, then together they cross the chamber and exit through a secret door.

DISSOLVE TO:

MONTAGE:

Of four action shots involving Batman and Robin battling crooks.

5. EXT. OFFICE BUILDING SIDE OF WALL - NIGHT 5.

The Batman's silken rope drops into the picture. The Batman slides down it until he is opposite the lighted window. Kicks against the wall to get a swing - and crashes through window.

INT. OFFICE BUILDING - NIGHT 6.
MED. CLOSE SHOT - BATMAN

As Batman comes crashing through window and runs over to side of room where man is sitting tied up in chair with two men beating him up. Batman knocks out assailants and starts unbinding the victim.

DISSOLVE TO:

7. EXT. FACTORY YARD - NIGHT 7.
LONG SHOT

As fire-bug, carrying a lighted torch, runs from b.g. When he NEARS CAMERA, a rope flips from the shadows and stops him. Batman leaps out, followed by Robin. The captive's feet are tied with a few quick twists, and then Batman lifts the man over his head and starts to walk back toward the yard.

DISSOLVE TO:

8. EXT. ROAD - NIGHT 8.
FULL SHOT ON THE STATION WAGON AND BATMAN'S CAR

As Phaeton overtakes the station wagon and Batman makes the leap and transfer. He starts climbing to the roof of the station wagon. Batman swings down from the roof beside the driver and makes the capture.

DISSOLVE TO:

9. MED. SHOT AT VAULT DOOR - NIGHT 9.

Two men working at the combination. It gives suddenly, and the heavy door swings back. Inside, we see Batman and Robin, who attack instantly. The cracksmen are knocked down and pulled inside. The door is closed and locked. CAMERA PANS WITH BATMAN as he leaps to one side and quickly reconnects two dangling wires and alarm starts to ring.

DISSOLVE TO:

(SPEECH OF NARRATOR made during preceeding four scenes)

NARRATOR

They represent American youth who love their country and are glad to fight for it. Wherever crime raises its ugly head to strike with the venom of a maddened rattlesnake, the Batman and Robin strike also, and in this very hour when the Axis criminals are spreading their evil over the world -- even within our own land, the Batman and Robin stand ready to fight them -- to the death!

10. INSERT:

10.

Dim screen, against which flying bat appears and comes up TOWARD CAMERA FULL and then off, as a similarity leading into:

Scene 11 of Episode One.

B A T M A N

With

Robin, The Boy Wonder

....

CHAPTER 1

(Prologue)

SEQUENCE 1

DISSOLVE IN.....NIGHT

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

MONTAGE OF BATMAN - With sound track of commentator

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

DISSOLVE TO:

11. EXT. STREET - NIGHT
LONG SHOT -- A CAR R to L

The Batman's convertible sedan (Batmobile) - Top up,
coming down a deserted street in manufacturing or
warehouse district. (Batman driving - Robin also
in front.)

11.

12. INT. BATMOBILE (TOP UP) -- NIGHT R to L
CLOSE SHOT (PROCESS)

Of Batman driving and Robin sitting next to him.
Both are in their costumes with their faces masked.
Robin glances in back of the car. CAMERA PANS OVER,
showing two men, bound, in back seat.

12.

13. EXT. STREET CORNER (1ST & MAPLE) -- NIGHT
LONG SHOT R to L

Batmobile (Top up) pulls to a stop at corner - a police
call box is located on the corner, next to curb.
(Batman driving - Robin also in front.)

13.

14. EXT. STREET CORNER -- NIGHT
MED. SHOT

14.

Batman and Robin alight from Batmobile (top up).
Batman steps to police call box. Robin follows:

ROBIN

Those call boxes are usually locked.

BATMAN

I know it.

He takes out a set of keys, selects one, puts key
in lock and pulls door of box open - takes down receiver
and speaking into the phone, says:

BATMAN

Captain Arnold, please.

15. INT. CAPT. ARNOLD'S OFFICE -- NIGHT
MED. CLOSE SHOT

15.

Captain's desk. Phone rings - Arnold answers it.

CAPT. ARNOLD

Captain Arnold speaking...

He reacts - as he snaps out of his lethargic attitude
and his eyes open in surprise.

16. EXT. STREET CORNER -- NIGHT
CLOSE SHOT

16.

Batman talking into call box.

His voice is cold and steely and its tone rings with
conviction and strength -- It is in complete contrast
to the listless tone of voice and manner of speaking
he uses when he is in other personality of Bruce Wayne.

BATMAN

I've got a nice little package
for you -- you'll find it at the
corner of First and Maple.

17. INT. CAPT. ARNOLD'S OFFICE - NIGHT
MED. SHOT

17.

CAPT. ARNOLD

Listen you - -

CONTINUED:

17. CONTINUED:

17.

He reacts to the click of Batman hanging up and jiggles the hook violently, then slams down receiver and calls loudly to detective Eberle, who stands nearby.

CAPT. ARNOLD

Eberle...

EBERLE

What's doin', Captain?

CAPT. ARNOLD

It's the Batman -- He's at the corner of First and Maple -- and this time I'm going with you.

He starts out.

18. EXT. STREET #1 - NIGHT
MED. SHOT -- POLICE CRUISING CAR #1 AT CURB

18.

Two policemen are seated in it. Over police radio is heard:

VOICE...(o.s.)

Calling car 67 -- car 6-7...

1ST POLICEMAN

That's us.

VOICE...(o.s.)

(continues)

Go to First and Maple -- a 702...

Driver starts the car. (R to LO)

19. EXT. STREET #1 - NIGHT
MED. SHOT -- POLICE CRUISING CAR #1

19.

As it starts to pull out -- siren screaming.

20. EXT. STREET CORNER (1ST & MAPLE) - NIGHT
MED. SHOT

20.

Batman and Robin are handcuffing their victims to the call box.

CONTINUED:

20. CONTINUED:

20.

1ST CROOK

I'm warnin' you -- Dr. Daka will
make you regret this!

2ND CROOK... (warningly)

Shut up!...

BRUCE

Dr. Daka? -- Who's that?

1ST CROOK

Never mind -- you'll find out.

The faint wail of a siren comes over scene.

ROBIN

Let's wait around and see the look on
the Captain's face when he gets here.

BATMAN

No time for that -- Don't forget I've
got a date with Linda -- Let's go.

They start for Batmobile (Top up).

21. EXT. STREET CORNER - NIGHT (R to L)
MED. LONG SHOT

21.

Batman and Robin get into Batmobile (Top up) and it
moves off, Robin driving, leaving the two men handcuffed
to the call box post.

22. INT. BATMOBILE - NIGHT (R to L)
MED. CLOSE SHOT - DRIVER'S SEAT (PROCESS)

22.

Both Batman and Robin remove their masks. Batman
starts removing costume. Robin is at the wheel.

23. EXT. STREET CORNER - NIGHT (R to L)
MED. SHOT

23.

At corner where two men are handcuffed to call box.
Cruising car #1 arrives first. The two policeman pile
out. Captain Arnold is in squad car which pulls up
a split second behind them. Arnold and Eberle jump out
and join the two policemen by the call box. They all
look at the two captives.

24. EXT. STREET CORNER - NIGHT
CLOSE SHOT

24.

The two men, staring bleary-eyed at the cops - each one has a small black figure of a flying bat pasted on his forehead. A note is pinned to the coat of one. Captain Arnold takes the note.

25. INSERT -- CLOSE SHOT OF NOTE

25.

"You'll recognize these as the last two men of the Collins Gang -- I know you have been looking for them for some time."

Another Bat figure is used as the signature on the note. There is also a P. S.

"The keys to the handcuffs are in this one's pocket."

The voice of Captain Arnold is heard as he reads the note aloud to his men.

26. EXT. STREET CORNER - NIGHT
MED. CLOSE SHOT -- ON GROUP

26.

The Captain finishes the note - looks at his men.

CAPT. ARNOLD
Looks like the Batman has done another job for you boys.

EBERLE
You ought to put that guy on the force.

CAPT. ARNOLD
Find him; and I'll put him on.

CRUISING CAR COP
(grinning)
Nothin' doin' -- he'd make it too tough for us - We can't all be Batman.

Arnold gives them a disgusted look, then steps over to the crooks and starts fishing for the key to the handcuffs, as we --

DISSOLVE TO:

27. EXT. FRONT OF CITY HOSPITAL -- NIGHT (R to L) 27.
MED. SHOT

Showing sign in f.g. which reads: "CITY HOSPITAL QUIET"

Batmobile car (top up) drives in, Dick driving. A man in chauffeur's uniform waits at curb. He is ALFRED, the Batman's gentleman's gentleman. Alfred scurries over to the car and opens the door for Bruce.

28. EXT. STREET -FRONT OF HOSPITAL- NIGHT 28.
MED. CLOSE SHOT

Alfred swings open the Batmobile door as Batman and Robin get out. They are now two ordinary citizens. The Batman being BRUCE WAYNE, who to all appearances and actions is only a rich and slightly bored-with-it-all playboy, and Robin is DICK GRAYSON - just a teen-age youth who is Bruce's constant companion.. Alfred speaks excitedly:

ALFRED

Did you capture them, sir?

BRUCE

Control yourself, Alfred -- not so loud.

He motions to Hospital sign. Alfred glances at sign, then whispers:

ALFRED

Sorry, sir -- but did you, sir?...

DICK

He sure did -- the last of the Collins gang are now in the hands of the police.

ALFRED

Oh, good work, sir -- but I'm a little disappointed, sir.

BRUCE

Why, Alfred, that's not a very nice thing to say...

ALFRED

Oh, I don't mean in you, sir -- I meant - that is -- I wish I could have been with you when you did it.

CONTINUED:

28. CONTINUED:

28.

BRUCE

Some day maybe you'll have the chance.

ALFRED

Oh, thank you, sir. You'll find me very handy. I'm really a wonderful sleuth myself, and extremely clever in the art of disguise.

BRUCE

Yes, I know -- you told me.

ALFRED

I did, sir...?

BRUCE

Yes, but I like you much better in this disguise, as my chauffeur.

ALFRED

(a little disgruntled)

Yes, sir.

29. EXT. STREET- FRONT OF HOSPITAL - NIGHT (R to L) 29.
FULL SHOT

Bruce and Dick turn away from Alfred and start for the hospital entrance, CAMERA DOLLYING WITH THEM.

LICK

Linda's working pretty late, isn't she?

BRUCE

Doctor's secretaries are like nurses -- they work all hours.

LAF DISSOLVE:

30. INT. DR. BORDEN'S OFFICE - NIGHT 30.
CLOSE SHOT -- OF LINDA PAGE

Busily typing. She is a very pretty girl - young and neatly dressed. CAMERA TRUCKS BACK to a FULL SHOT of office.

CONTINUED:

30. CONTINUED:

30.

It is a typical doctor's business office, with files, office furniture, etc. A knock sounds on the door. Linda glances up.

LINDA

Come in!

CAMERA SWINGS TO DOOR as it opens and Bruce and Dick enter and cross over to Linda - CAMERA PANNING THEM OVER to her. The door is marked: "G. H. BORDEN, M.D. - RADIUM RESEARCH."

31. INT. DR. BORDEN'S OFFICE - NIGHT
MED. CLOSE SHOT -- THE GROUP

31.

Linda smiles and gets that certain gleam in her eye that shows that she is very glad to see Bruce, although she sometimes gets very annoyed with his seeming lack of ambition. Nevertheless, she has more than a passing interest in him, and womanlike probably thinks that with a little clever handling, she can convert him into more of a go-getter type.

LINDA

I'm just finishing - won't be a minute.

BRUCE

No hurry, Linda. I'll just relax a little - it may settle my nerves.

Bruce crosses to settee, followed by Dick and CAMERA PULLS BACK to a FULLER SHOT. Bruce's manner of speaking is entirely different now than it was earlier. He speaks in a sort of bored, diffident manner - not sissified but never seems enthusiastic or over-alert.

32. INT. DR. BORDEN'S OFFICE - NIGHT
MED. FULL SHOT -- ON THE THREE -- FAVORING LINDA

32.

She shakes her head resignedly as she watches Bruce fairly slump into the settee and loll his head back with his eyes half closed.

LINDA

You had your usual BUSY day, I suppose?

33. INT. DR. BORDEN'S OFFICE - NIGHT
MED. CLOSE

33.

On Bruce, smiling in a lazy manner, as he answers lightly:

BRUCE

Yep -- up at the crack of noon, a brisk walk to the corner and then to the club for a rugged afternoon of gin rummy.

He sighs and sinks farther into the davenport cushions.

34. INT. DR. BORDEN'S OFFICE -- NIGHT
MED. FULL SHOT - THE GROUP

34.

LINDA

Maybe you'll be too tired to go with me tomorrow to meet Uncle Martin.

BRUCE...(lightly)

Oh, no - I'll be right with you.

LINDA

Thanks - it'll mean so much to him to know he still has his friends despite all the trouble he's been in.

BRUCE

Only do me a favor -- Let's not start too early - I'm always tired in the morning.

Linda gives him a look of disgust as she snatches the page that she was typing from the typewriter and adding it to a few others that are on the desk, she starts with them for the other door which leads from the office... She exits, slamming the door behind her.

35. INT. DR. BORDEN'S OFFICE - NIGHT
CLOSE SHOT -- BRUCE & DICK

35.

As Dick says rather anxiously:

DICK

You're liable to carry that masquerade too far.

BRUCE

Think so?

CONTINUED:

35. CONTINUED:

35.

DICK

Yes, I do -- why don't you let her know who you really are, instead of letting her think you're just a good for nothing playboy.

BRUCE

If she knew I was the Batman, she might worry - that is - if she really cares anything about me. Besides, on account of our special assignment from Uncle Sam, our success depends on keeping our identity a secret.

DICK

And suppose she asks you about your status in the Army?

BRUCE...(smiling)

Well, I can always tell her I'm "4-F".

The door is heard to open o.s. Bruce changes back to his nonchalant attitude.

36. INT. DR. BORDEN'S OFFICE -- NIGHT
FULL SHOT

36.

Linda re-enters the room. She has her hat and coat on. She crosses the room. Bruce and Dick rise and follow her as she goes out thru the door that leads into the hallway.

WIPE TO:

37. EXT. HOSPITAL - NIGHT
MED. CLOSE SHOT -- ENTRANCE DOOR (L to R)

37.

Bruce, Linda and Dick come out of the door just as a newsboy enters into them and holding out a paper to Bruce, hollers with usual enthusiasm:

NEWSBOY

Read all about the Batman - capturing
Collins gang -- Paper....

Bruce takes paper from boy and pays him. The newsboy exits into hospital door.

38. EXT. HOSPITAL - NIGHT
MED. CLOSE SHOT -- LINDA, BRUCE & DICK

38.

As Linda takes the paper from Bruce and scanning the headlines, says excitedly:

LINDA
The Batman is marvelous, isn't he?

BRUCE
I think he's a show-off.

LINDA
Everybody that does anything is a show-off to you.

Bruce takes a hold of Linda's hand and says warmly:

BRUCE
I can do things, too. I'll show you... I'll call for you tomorrow and drive you to meet your uncle, no matter how early you want to leave -- even if it's before noon!

LINDA
It's nice of you to make such a terrific sacrifice on my account.

Bruce gives Linda a surprised look as she starts to walk away from him, then he turns to Dick and smiles meaningfully as we -

FADE OUT.

END OF SEQ. 1

FADE IN:

START SEQ. 2

39. EXT. PRISON - DAY (Park sedan R to L)
FULL SHOT - AT GATE

39.

A guard is patrolling behind the gate. Over to one side heavies black sedan No. 1 is parked. In it are FOSTER, DODGE and BRENNAN - the latter two being thug types. Dodge is at the wheel.

40. EXT. PRISON - DAY
MED. CLOSE

40.

On car with trio of heavies in it.

FOSTER
That looks like Warren - Yeah,
that's him - my old cell mate.

He winks at the other two.

41. EXT. PRISON- DAY
LONG SHOT

41.

From Foster's Angle -- showing Martin Warren shaking hands with guard and coming out prison gate. It clangs shut behind him. Warren looks around hesitantly for an instant --

42. EXT. PRISON - DAY
MED. FOLLOW SHOT

42.

Foster and Brennan hurry from the car toward Warren, CAMERA FOLLOWING THEM. Foster extends his hand.

FOSTER
Hi'ya, Marty old boy --

WARREN
Why - hello -- Foster - I don't - - -

Warren is a little dumfounded and surprised.

FOSTER
I know, you didn't expect your
old pals would remember you,
did you?

Foster's tone is over-cordial as he slaps Warren
chummily on the back.

WARREN
Thanks, Foster, but I'm expecting
my niece to pick me up.

FOSTER
Your niece? - Oh, sure, that's what
we came to tell you -- she couldn't
make it; we're gonna take you to her.
Come on.

CONTINUED:

42. CONTINUED:

42.

He takes the arm of the confused man and starts leading him back to the car -- Brennan on the other side, aiding him.

CAMERA FOLLOWS THEM back as they hustle Warren into the black sedan and it drives off - R to L. As car turns down from prison road onto highway, the open phaeton (top down) driven by Alfred, and containing Bruce, Dick and Linda passes them going to the prison - (L to R) (Dick in front seat - Bruce & Linda in back seat)

43. INT. HEAVIES BLACK SEDAN #1 - DAY (PROCESS)
CLOSE SHOT (R to L)

43.

On interior of black sedan, Dodge driving, as Warren, who sits in back with Foster and Brennan, looks back at car that just passed.

WARREN

That looked like my niece in that car.

FOSTER

You're seeing things, Marty.

WARREN

Stop the car!

FOSTER

Pipe down, Marty -- you're goin' with us.

As if to convince his passenger, he pokes a revolver in his pocket into Warren's ribs.

FOSTER

Sit back and relax!

WARREN

What do you want of me?

FOSTER

You'll find out soon enough -- Now SHUT UP!

44. EXT. PRISON- DAY
MED. CLOSE SHOT - LINDA & GUARD (Car L to R)

44.

Linda in front of the closed gate and the guard behind the bars.

CONTINUED:

44. CONTINUED:

44.

GUARD

Yes, ma'am -- two men met him and
they drove off in a black sedan.

LINDA... (puzzled)

Thank you.

Linda turns and hurries back to the car, CAMERA PANNING
WITH HER.

45. EXT. PRISON - DAY

45.

MED. SHOT - BRUCE'S PHAETON (Top down)
AND PASSENGERS

As Linda comes into scene.

LINDA

He drove away with some men in that
black sedan we passed on the road.

BRUCE

Get in. We'll catch him before he
gets back to town.

Linda gets into the car as Bruce says to Alfred.

BRUCE

Get going, Alfred.

ALFRED

Very good, sir.

LINDA

I can't understand why Uncle
Martin didn't wait.

The car starts out - turns for R to L.

16. EXT. PRISON - DAY (R to L)
LONG SHOT.

46.

As Bruce's phaeton (top down) turns around and shoots
onto the highway back towards town.

47. EXT. HIGHWAY - DAY
TRAVEL SHOT -- HEAVIES BLACK SEDAN #1 (R to L)

47.

Traveling at normal speed - Dodge driving - Brennan,
Foster and Warren in back seat.

48. EXT. HIGHWAY - DAY 48.
 BRUCE'S PHAETON (Top down) (R to L)
 Traveling at high speed. Alfred driving - Dick in front.
 Bruce and Linda in back seat.
49. EXT. ROAD & HIGHWAY -DAY 49.
 FULL SHOT (R to L)
 Heavies black sedan #1 goes by CAMERA.. CAMERA PANS BACK
 DOWN the road and picks up Bruce's phaeton (top down)
 coming around the corner, It comes in to and PASSES
 CAMERA.
50. INT. HEAVIES BLACK SEDAN -DAY (PROCESS) (R to L) 50.
 CLOSE SHOT
 Brennan looks out back window, turns to Foster:
 BRENNAN
 That car with the dame in it is
 right behind us.
 FOSTER
 Step on it -- we'll see if they're
 tailin' us.
51. INT. EXT. BRUCE'S PHAETON (Top down) -DAY 51.
 MED. SHOT (PROCESS) (R to L)
 Bruce and Linda in Back seat - Alfred and Dick
 in front seat.
 ALFRED
 They're speeding up, sir.
 BRUCE
 They're trying to lose us. Go
 faster, Alfred.
 Alfred nods as the car motor speeds up.
 LINDA
 I have a strange feeling that Uncle
 Martin is in some kind of trouble.
52. INT. HEAVIES BLACK SEDAN #1 - DAY (R to L) 52.
 PROCESS
 Foster is looking out back window.
 CONTINUED:

52. CONTINUED:

52.

FOSTER

They're gainin' on us! Can't you
get any more speed outta this
jalopie?

The driver steps on the gas and the car jerks ahead.

53. EXT. ROAD -- DAY (R to L)
LONG TRAVEL SHOT (CUT INTO ABOVE)

53.

Of Bruce's phaeton (Top down) coming up fast in distance
TOWARD CAMERA. This is what Foster sees. HOLD ENOUGH
FOR LATER CUTS.

54. INT. EXT. BRUCE'S PHAETON (Top Down) - DAY
PROCESS SHOT (R to L)

54.

Linda reacts to the heavies car speeding up.

LINDA

Do you think we can catch them?

BRUCE

Sure -- but I hope we catch them
before some speed cop catches us!

55. EXT. ROAD - DAY (R to L)
LONG SHOT

55.

The heavies black sedan #1 rounds bend in road and
comes down fast TOWARD CAMERA.

56. INT. HEAVIES BLACK SEDAN #1 - DAY (R to L)
PROCESS

56.

Foster looking back - then tells Dodge:

FOSTER

All right, Dodge - they're outta
sight. Make the change.

Dodge pulls a lever on the instrument board. FOR LATER
CUT, he pulls a second lever and a weird humming comes
over the sound of the motor.

57. INSERT -- Rear license plate of heavies car.

57.

As a new set of numbers drop over the old ones.

58.

58. EXT. HEAVIES BLACK SEDAN #1R - DAY (R to L)
PROCESS -- SIDE ANGLE

Car moving fast and going around curve in road. The weird humming is heard from car as it starts changing color from black to Gray. The color change starts at front and moves toward back. When color change is completed, humming sound stops. (Use red car, with green filters for change) Different license number.

59. EXT. ROAD & CURVE - DAY (R to L)
MED. SHOT

59.

Heavies sedan #1G, now gray comes around the curve fast - New license.

60. INT. HEAVIES SEDAN #1G - DAY (R to L)
PROCESS

60.

Dodge at wheel, pulls off hat, puts on chauffeur's cap.

DODGE

Hold everything! I'm turning around.

He brakes and cramps wheel sharply - turns for L to R. Foster and Brennan grab Warren and force him to the floor of tonneau, crouching beside him.

61. EXT. ROAD AND CURVE - DAY
FULL SHOT

61.

On heavies sedan #1G - now gray. Dodge driving, chauffeur's cap on. It makes a skidding reverse to face in opposite direction, then starts forward - L to R at a more leisurely pace, back toward the CAMERA. New license.

62. EXT. ROAD - DAY
LONG SHOT

62.

The heavies sedan #1G in f.g. going away (L to R) as Bruce's phaeton (top down) comes (R to L) toward them around bend in b.g. and down fast TOWARD CAMERA.

63. EXT. ROAD & CURVE - DAY
MED. FULL SHOT

63.

As the two cars pass. Dodge, chauffeur's cap on, drives at a leisurely pace and the other men are invisible. Bruce's phaeton, with Alfred at the wheel and the others watching ahead, roars at high speed. CAMERA PANS WITH Bruce's phaeton (R to L) as it goes out of scene around curve.

64. INT. EXT. BRUCE'S PHAETON (Top down) -DAY 64.
PROCESS (R to L)

SHOOTING OVER HEADS of occupants thru windshield to show road stretching straight ahead over flat country with no car or house in sight. Alfred looks back at Bruce in surprise.

ALFRED

They've disappeared, sir!

65. INT. EXT. BRUCE'S PHAETON (Top Down) -DAY 65.
MED. CLOSE -BRUCE'S CAR (PROCESS) (R to L)

Alfred has slowed the car down--as everybody looks up and down the road with puzzled expressions.

DICK

Gee, that car just vanished in thin air.

BRUCE

Well, Linda, it looks like your uncle wasn't very interested in seeing us.

LINDA

I can't understand his actions--

She wrinkles her pretty little nose in puzzled speculation.

LINDA

I guess there's nothing else to do but go back to the hospital and wait for him to call me.

BRUCE

Yeah, and find out how he did that disappearing act -- I'd like to pull it sometimes when my creditors are after me.

SLOW DISSOLVE:

66. EXT. LITTLE TOKIO - DAY 66.
FULL ESTABLISHING SHOT

This is a section of the part of a west coast town formerly occupied by the Japanese of that city. It is now almost deserted but all the buildings are still in character and show that the foreign element used to live here. The stores are lettered in Japanese. Some of them have signs tacked on, saying "For Rent" - others "Building for Sale". There is a branch of the Yokohama Specie Bank; a Chop Suey parlor which now reads: "Under Chinese Management."

CONTINUED:

CAMERA DOLLIES along a section of the street until it comes to a halt in front of a peculiar building which looks like a combination of wax museum and Cave of Horrors. The sign on the place reads: "Take a leisurely ride thru the JAPANESE CAVE OF HORRORS! One thousand shocks for only 10¢.

(OVER ALL THIS THE VOICE OF A COMMENTATOR IS HEARD, WHO SPEAKS ABOUT THE EVACUATION OF THE JAPANESE ELEMENT FROM THIS SECTION OF THE TOWN.)

7. EXT. CAVE OF HORRORS - DAY
MED. SHOT -- OF BARKER

67.

A barker in front of the place is doing his bit to attract a few people who are passing by.

BARKER

Step this way, folks, and ride in comfort thru the Cave of Horrors. See for yourselves how important it is to lick the Nips, and lick them fast!... See what they are doing to their prisoners of war... This exhibit has been created by artists who know, artists who have created some of the finest wax exhibits in France and England. The price of admission is but a thin dime, plus 1¢ tax for Uncle Sam...

While this spiel is going on, CAMERA SWINGS AROUND and PICKS UP heavies gray sedan as it pulls to a stop - R to L. From the back seat, Foster, Warren and Brennan get out. Dodge is at the wheel with cap and does not get out. Foster and Brennan have Warren between them. Foster's hand in coat pocket.

FOSTER...(in low voice)

We're not going to have any trouble with you, are we, Marty?

Warren glances about hurriedly, sees he hasn't a chance, shakes his head.

FOSTER...(smiles)

Now you're being smart...

He turns to Dodge.

FOSTER

Get the car outta sight.

Dodge nods and drives off (R to L) as Warren and Foster walk up to the ticket booth.

68. TO COVER ABOVE.

68.

69. EXT. CAVE OF HORRORS- DAY (R to L)
CLOSE SHOT -- AT ENTRANCE

69.

The ticket-seller (a heavy) is in a small booth with gate or turnstile that opens to the platform where little wagons take off for the underground chamber of horrors. There are a few extra couples going in and out, as Foster and Brennan with Warren between them, move into scene. Foster buys tickets.

FOSTER

Three, please.

Ticket seller hands him three, takes money, motions them thru gate.

BARKER

Thank you, gents -- take car #5.

When they clear, a young couple step up to buy tickets. The young man offers money. Ticket seller keeps gate shut, saying:

TICKET SELLER

Just a minute, folks. I'm sure you two'd like to have a car alone.

The young man looks at the girl. She smiles, then he grins.

70. EXT. CAVE OF HORRORS - DAY
MED. PAN SHOT (CUT INTO ABOVE)

70.

Foster, Brennan and Warren get into car and are shoved off by another attendant - (R to L). CAMERA PANS with car as it goes into tunnel.

71. INT. TUNNEL -CAVE OF HORRORS - DAY (R to L)
PAN SHOT

71.

On Foster, Brennan and Warren in moving car. CAMERA PANS WITH THEM past a couple of scenic effects on the order of the old Eden Musee Chamber of Horrors. As they ride along Warren looks around very bewildered.

72. INT. TUNNEL LANDING -C.of H. - DAY
MED. SHOT -- AT CAVE-MAIN SET

72.

Another 'living picture' of a Jap wrestler with a big club in his hands, posed among papier mache rocks. As they approach, Brennan jumps out, stops car.

FOSTER

End of the line, Marty.

CONTINUED:

72. CONTINUED:

72.

At a prod from Brennan, Warren steps off (R to L), followed by Foster. Brennan gets back into car and goes o.s. Foster takes Warren by arm and leads him past the Caveman and between two large prop rocks. When they clear, P.N. BACK to wrestler. Wrestler turns his head to watch the departure of the others and we see that it is a living man, guard of entrance to hideout.

73. TO COVER ABOVE.

73.

74. INT. TUNNEL LANDING -G. of H. -- DAY
MED. CLOSE SHOT (R to L)

74.

This is a phony set of rocks. Foster and Warren step into scene. Foster pushes on small rock, which gives slightly. A buzzing sound is heard.

75. INT. COUNCIL CHAMBER OF LEAGUE OF NEW ORDER -DAY 75.
PAN SHOT (R to L entrance from rock)

This room is the main room of the Order. It is a large room, ornately furnished in an Oriental manner. In the CENTER of the room is a huge council table, at the head of which is Dr. Daka's chair.

Back of this chair is a large Japanese idol. The idol holds an incense urn from which vapors are continually rising. On one side of the room are massive swinging doors leading into another tunnel which connects the Council Chamber with the Electronic Laboratory. Although not seen at present, two zombies stand guard outside the huge hall doors. Next to the idol is a secret sliding panel.

At the far end of the room and directly opposite Daka's chair, is a rock door which swings open into the Chamber of Horrors. Above this door is a buzzer and a light signal. Electric radio and television equipment is on another table near where Daka sits. On the Council table in front of Daka stands a television scanning screen. This room is dimly lit so as to give it a very mysterious effect.

At the council table are members of the League --Fletcher, Preston, Marshall, Wallace. As the scene opens Daka is not in shot. The four men at the table react as buzzer sounds and they look at flicker of signal light. --CAMERA PANS from light across table and men, stopping on the figure of DAKA, who has his back to CAMERA as he faces idol. CAMERA MOVES IN CLOSER ON DAKA'S back as he drops a pinch of incense in the burner. He turns slowly, facing CAMERA, revealing his sinister, oriental features.

CONTINUED:

75. CONTINUED:

75.

He is dressed in morning coat and trousers (striped) --
He is very well groomed and suave. He steps forward to
end of table, snaps button on television scanning screen.

76. INSERT -- TELEVISION SCANNING SCREEN -(PROCESS)

76.

As it lights up and the figures of Foster and Warren
are seen against 'rock background' of Cave of Horrors.

77. INT. COUNCIL ROOM - DAY
MED. CLOSE SHOT -- ON DAKA

77.

He snaps off television set, overlapping above - CAMERA
PULLS BACK as Daka touches a button beneath edge of table
and all members turn and look towards the door leading
into the cave. The door swings open and Warren steps
thru, followed by Foster. Warren stops, looking toward
group as Daka smiles and says:

D.KA

Come in, Mr. Warren. The League
of the New Order extends a cordial
welcome to an honored guest.

Warren starts forward, followed by Foster.

78. INT. COUNCIL ROOM - DAY
CLOSER SHOT -- ON GROUP - FAVORING DAKA & WARREN

78.

Warren looks about confusedly and speaks to Daka:

WARREN

The League of the New Order?

D.KA

(smiles mirthlessly)

Yes - a group of men....

He turns and gestures toward the other men, O.S.

D.KA

Recall of them dishonored like
yourself.

CONTINUED:

78. CONTINUED:

78.

Warren, at last, begins to comprehend a little.

WARREN

But I'm not a criminal -- I
was convicted, yes - and sent to
prison but if the truth were
known - -

Daka shrugs smilingly - interrupts him:

DAKA

The fact remains that you have
been dishonored exactly as our
friend Mr. Fletcher here...

CAMERA PANS OVER to Fletcher, the first man, as
Warren looks over. Fletcher is a small, sharp-faced
man. He smiles and inclines his head as Daka continues.
O.S.

DAKA

...an excellent architect and
a brilliant engineer -- except
that some of his buildings weren't
quite up to specifications.

Fletcher's expression remains unchanged.

CAMERA PANS, showing Marshall, Preston and Wallace
as Daka continues:

DAKA

(O.S.)

---also may I present Mr. Marshall -
Preston and Wallace. Now they...

79. INT. COUNCIL ROOM - DAY
MED. CLOSE SHOT - ON DAKA & WARREN.

79.

WARREN

(cutting in)

Who are you and what do you want
of me?

CONTINUED:

79. CONTINUED:

79.

Duka smiles and draws himself up.

DAKA

I am Dr. Duka, humble servant
of his Majesty, Hirohito, the
Heavenly Ruler and Prince of
the Rising Sun.

He bows to the East.

80. INT. COUNCIL ROOM - DAY
CLOSE SHOT - ON DAKA

80.

As he continues with a gesture of his hand toward
the others:

DAKA

By divine destiny, my country
will destroy the democratic
forces of evil in the United
States to make way for the New
Order... An Order that will
bring about the liberation of
the enslaved people of America.

81. OUT.

81.

82. INT. COUNCIL ROOM - DAY
MED. SHOT -- DAKA AND GROUP

82.

As Duka continues, a strange light in his eyes:

DAKA

Each of these men who were dishonored
by your corrupt form of government is
a specialist in his line and all have
been especially selected by me to
execute orders as I receive them from
Tokio.

83. INT. COUNCIL ROOM - DAY
MED. SHOT - THE GROUP

83.

As Daka drives home his point to Warren.

DAKA

We need an industrialist to
round out our circle -- that's
why I selected you.

Warren regards him curiously and Daka, becoming almost
friendly, adds:

DAKA

If you cooperate willingly, you
shall share in the glorious
victory that will soon be ours.

Daka gazes at Warren steadily for a moment.

WARREN

And if I refuse....?

84. INT. COUNCIL ROOM - DAY
CLOSE TWO SHOT - FAVORING DAKA

84.

DAKA

You will have no choice but to
accept. You will work with us,
or be compelled to work ~~for~~ us.
Therefore, it should be plain to
you that you should willingly serve
my glorious Emperor.

He bows to the East again.

85. INT. COUNCIL ROOM - DAY
CLOSE TWO SHOT - FAVORING WARREN

85.

His face is tense and his voice carries a tone of
firmity.

WARREN

Listen, Daka - or whatever your
name is -- I give my allegiance
to no country or order but my own.
I am an American first and always...
and no amount of torture conceived
by your twisted Oriental brain can
make me change my mind.

86. INT. COUNCIL ROOM - DAY
MED. SHOT ON DAKA & WARREN

86.

Warren standing defiant. Daka is completely taken
aback for a moment, but quickly regains his Oriental
composure. He smiles evilly.

DAKA

You are laboring under one mis-
apprehension. I do not believe
in anything quite so barbaric as
torture.

As he speaks, he paces back and forth, CAMERA TAKING
IN his movement.

DAKA...(continues)

After all, why break a man when it
is so simple to deprive him of his
own will and then dominate him with
yours?

He steps away from o.s. Warren and takes small Zombie
microphone from the table, speaks into it.

DAKA...(into mike)

Wells!

87. INT. COUNCIL ROOM - DAY
CLOSE SHOT - AT SECRET PANEL NEXT TO IDOL

87.

As it slides open and Zombie Wells comes thru, the
door closing behind him.

88. INT. COUNCIL ROOM - DAY
MED. FULL SHOT

88.

Taking in group at table as Wells comes thru to Daka.
Warren is aghast at what he sees. He crosses to Wells
as he speaks:

WARREN...(calls out)

Bob!...

Wells stares straight ahead, showing no signs of
recognition. Daka remains where he is, explaining:

DAKA

Your former partner. He was our
first choice for the position you
are about to assume. Unfortunately,
he, too, couldn't see eye to eye
with us.

89. INT. COUNCIL ROOM - DAY
MED. SHOT - ON WELLS & WARREN

89.

Warren shakes Wells, saying:

WARREN

Bob!... Don't you know me?

He tries to snap Wells out of it but cannot. He turns desperately to Daka as he enters scene.

WARREN..(to Daka)

What have you done to him?

DAKA

Deprived him of his ability to think -
converted him into a zombie! He can
only act as I direct.

Warren considers Wells with horror and disbelief, as
Daka continues:

DAKA

You'll notice the metal band around
his head from which a wire leads to
his spine.

90. INT. COUNCIL ROOM - DAY
CLOSE SHOT - WELLS (CUT INTO ABOVE AS DAKA SPEAKS)

Showing the wire leading to the spine - from the metal
headband.

91. INT. COUNCIL ROOM - DAY
CLOSE SHOT - ON DAKA

91.

DAKA

Now, Mr. Warren, I want you to look
at this special microphone which is
the only means of communication with
a zombie. When I speak into it, this
slave gets the impulses thru his metal
headband and carries out my wishes...

He shows Warren the small Zombie microphone.

DAKA

By this means, I have him carry out
my orders, no matter how far he is
from me. Interesting, isn't it, Mr.
Warren?

CONTINUED:

91. CONTINUED:

91.

He picks up the mike and speaks into it.

DAKA
You may go, Wells.

92. OUT

OUT

92.

93. INT. COUNCIL ROOM - DAY
MED. CLOSE SHOT - ON DAKA & WARREN

93.

Wells exits. Warren is horrified at what he has seen.
Daka steps up to him with a smirk.

DAKA
(Quietly but firmly)
I hope my little demonstration has
enlightened you in your viewpoint.
Now what is your answer?

WARREN...(firmly)
It's still the same.

94. INT. COUNCIL ROOM - DAY
MED. LONG SHOT

94.

Warren rushes for the door leading to the cave in a desperate attempt to escape. He can't budge door. Nobody has moved. Warren stops and turns around. Daka looks at him a moment, then presses a button on his desk. CAMERA PANS TO DOOR leading to laboratory corridor. They swing open into the room and the two Zombies #1 move in and stand guard by the door. Daka, pointing to Warren, says to Foster:

DAKA...(to Foster)
Bring him to my electronic
laboratory.

Daka starts out thru the door to lab as Foster and the others group around Warren. Foster and Marshall take him by each arm and lead him from the room. (R-L)

95. INT. LABORATORY CORRIDOR - DAY
CLOSE SHOT - AT DOORS TO COUNCIL ROOM

95.

As Warren, Foster, Fletcher Preston, Marshall, and Wallace come from the council room and walk past CAMERA down the corridor. The two zombies #1 close the doors and stand guard again. (R-L)

96. INT. LABORATORY - DAY
FULL SHOT

96.

This is a smaller room than the council room, but equipped with a number of strange electrical devices, and weird-looking pseudo-scientific machines, etc. There is a shining case of surgical instruments at one side, an operating table and an adjustable medical chair.

As the scene opens, Daka enters the room and leaves the door open for Warren, Foster, Fletcher, Preston, Marshall and Wallace to follow in. He steps over to the medical case.

97. INT. LABORATORY - DAY
MED. CLOSE SHOT AT MEDICAL CASE

97.

As Warren is brought into this scene. Daka turns to him.

DAKA

I'm not going to destroy your brain at this time because you have some information that I must have while you still have your memory.

WARREN

I'll tell you nothing!

98. INT. LABORATORY - DAY
CLOSE SHOT - DAKA

98.

As he picks up a hypodermic syringe, then opens a small bottle, inserts the syringe and fills it. He talks to Warren o.s. while doing this.

DAKA

Have you ever heard of our truth serum? It's one of the New Order's favorite weapons.

Daka closes the bottle and turns toward Warren, holding the syringe in his hand.

99. INT. LABORATORY - DAY
MED. SHOT

99.

Daka addresses the men who are holding Warren:

CONTINUED:

99. CONTINUED:

99.

DAKA

Strap him in the chair.

Foster tries to push Warren forward but the latter wrests himself free from his captors and tries to get out of the room. CAMERA PULLS BACK when there is a short scuffle which ends with Foster punching Warren in the jaw. Stunned by the blow, Warren offers no further resistance and is quickly placed in the chair as CAMERA MOVES IN.

Daka walks up to him, syringe in hand. He turns his back to CAMERA, thereby shielding his actual movements. CAMERA MOVES IN CLOSER to the clenched fist of Warren. Warren's fist opens slowly and his hand relaxes. CAMERA PULLS BACK to take in group around chair.

DAKA

Mr. Warren endowed the city hospital so he should be able to give me the information I must have.

Daka slaps Warren's face - speaks to him sharply.

DAKA

How much radium is there on hand in the City hospital?

WARREN

(answers mechanically)

Several grams.

DAKA

Where do they keep it?

WARREN

In a safe behind a picture in Dr. Borden's office.

DAKA

Do you know the combination?

WARREN

(shaking head slowly)

No.

100. INT. LABORATORY - DAY
MED. SHOT - ANOTHER ANGLE

Daka turns away from Warren to Foster. CAMERA PANS UP cutting Warren out of scene. He is not to be shown

CONTINUED:

100. CONTINUED:

100.

during all following scenes in laboratory.

DAKA.

Fortunately, it is not necessary
to have it.

FOSTER...(surprised)

How we gonna crack it, and whatta
we want that radium for?

101. INT. LABORATORY - DAY
MED. SHOT

101.

As Daka, followed by Foster and the others, turns and
walks away from the chair. He walks dramatically to a
table upon which is a carved wooden box.

102. INT. LABORATORY - DAY
CLOSE SHOT AT TABLE

As Daka picks up the box and opens it, then removes a
bizarrely designed pistol-like weapon from the box and
holds it up for the others to see, saying dramatically:

DAKA

Gentlemen -- this is the Now
Order's secret weapon...

As all move in closer to get a good look at it, Daka
adds:

DAKA

Allow me to demonstrate it for you.

103. INT. LABORATORY - DAY
MED. CLOSE SHOT - ON DAKA, OTHERS TIPPED IN

103.

As Daka pulls on heavy rubber gloves, takes small
container from case, opens it and takes a lead capsule
from it and inserts it into the pistol, explaining
as he does:

DAKA

This weapon is loaded with an infin-
itesimal amount of radium. It is a
small, yet deadly forerunner of our
ATOM-SLASHER which when perfected,
will enable us to destroy anything
that stands in our way to victory.

104. INT. LABORATORY - DAY
FULL SHOT

104.

The pistol loaded, Daka motions toward cement block at one side of the room, speaking to the others as he does:

Daka.
Observe what happens to that
solid block of cement.

He takes aim at cement block. A humming sound is heard and a bright flash of lightning comes from pistol.

105. INSERT OF CEMENT BLOCK

105.

As it is struck by lightning, causing a shower of sparks -- and it crumbles.

106. INT. LAB - DAY
MED. SHOT - ON GROUP

106.

PLAYING FOR IMPRESSED LOOKS on faces of men as they contemplate o.s. shattered cement block, and libbing their approval.

AD LIBS FROM THE MEN

Daka places the gun in the case, then looking up again to the men, he turns and says:

Daka.
Now you see why I must obtain
more radium....

FOSTER
Sure -- with more radium we can
make a weapon bigger than that
pistol.

Daka nods.

Daka.
Exactly -- We can build a lethal
mechanism so destructive that
retaliation by the United Nations
will be impossible.
(he adds with a smile)
But for the present this weapon
will suffice to open the safe in
Dr. Borden's office very nicely.

SLOW DISSOLVE TO:

107. INT. BORDEN'S OFFICE - DAY
FULL SHOT - GROUP

107.

Dick and Bruce are seated on settee - Linda is pacing up and down the floor nervously.

LINDA

We've been back over an hour and he hasn't called yet.

BRUCE

Don't be too upset about your Uncle. I'm sure he'll call you some time today and explain why he didn't wait for us.

DICK

Maybe he's in conference or something.

LINDA..(pettishly)

If you'd only gotten up a little earlier this morning, we'd have been there in time to meet him.

108. INT. BORDEN'S OFFICE - DAY
MED. SHOT - ON BRUCE

108.

He shrugs his shoulders and answers lightly:

BRUCE

From now on, I'm turning over a new leaf. I'm going to be very dependable.

109. INT. BORDEN'S OFFICE - DAY
MED. GROUP SHOT

109.

Linda stops pacing and gives him a disbelieving look.

LINDA

IT seems to me I've heard that line before.

Bruce steps over toward her.

BRUCE

This time I mean it -- just tell me what to do and I'll do it.

CONTINUED:

109. CONTINUED:

109.

LINDA

(smiles at him and shakes
head in defeat)

All right - the first thing you
both can do is to get out of here
and let me get my work done. Dr.
Borden will be here any minute and
I've got a lot of typing to do for
him.

DICK

Never mind the details, we can take
a hint.

BRUCE

Wait -- I've got an idea! Why don't
we call the prison. Maybe the guard
there knows who the men were that met
your uncle.

LINDA

That's a splendid idea.

She moves to desk and picks up phone book, starts
looking for number.

BRUCE

See, I'm beginning to be dependable
already.

DISSOLVE TO:

110. EXT. STREET - DAY (L-R)
LONG SHOT

110.

Runby heavies black sedan #1 (original plates).
Dodge driving - Foster in front. Zombie Hayden in
back - on way to hospital.

111. INT. HEAVIES BLACK SEDAN #1 - DAY (PROCESS)
CLOSE SHOT (L-R)

111.

Of interior of heavies' black sedan. Dodge driving,
Foster beside him. In back seat sits a blank-faced
zombie, Hayden, staring straight ahead. He is dressed
like the rest and wears a hat which hides the metal
band on his head.

CONTINUED:

111. CONTINUED:

111.

DODGE

I don't mind robbin' a safe but
what we gotta take this zombie
with us for?

FOSTER

One reason is that he's strong as
a bull - another, that Dick can
switch on that magic eye and watch
him -- and us, too, if we're close
enough to him.

DODGE

He ain't afraid we'll double-cross
him, is he?

FOSTER..(drily)

He's probably got that television
set focused on us right now.

WIFE TO:

112. INT. BORDEN'S OFFICE - DAY
MED. SHOT - LINDA, BRUCE & DICK

112.

As they gather around the phone.

LINDA...(into phone)

Thank you very much.

She hangs up phone.

LINDA

The guard doesn't know who the
men were.

BRUCE

Well, there goes that idea. Come
on, Dick, we'll get out of here
and let Linda get her work done.

Bruce and Dick start out.

113. EXT. STREET OPPOSITE HOSPITAL - DAY
MED. SHOT (L-R, OPPOSITE HOSPITAL)

113.

Herbie's black sedan #1(original plates) drives up to
curb and stops. Dodge driving, Foster in front, Zombie
Hayden in back.

114. EXT. ST. OPPOSITE HOSPITAL - DAY SEQ 2 114.
CLOSE SHOT INT. SEDAN (Parked L-R, opp. Hospital)

On Foster. He looks o.s.

FOSTER

Everything's on schedule. There's
Brennan and the truck.

Dodge nods. He and Foster start out of car. HOLD ON
Foster for a moment as he looks o.s.

115. EXT. SIDE OF HOSPITAL - DAY 115.
MED. FULL SHOT

A parking lot with several cars of doctors and employees
parked. A laundry truck drives in and stops a short
distance from door marked, SERVICE ENTRANCE. Brennan
in laundry driver's outfit, jumps from truck, goes to
entrance and through.

116. EXT. FRONT OF HOSPITAL - DAY (R-L) 116.
FULL PAN SHOT (CAR PARKED IN FRONT OF HOSPITAL)

On door as Bruce and Dick come out and go toward
phaeton (top down) parked in front and to one side,
CAMERA FOLLOWING THEM. Alfred with car.

117. EXT. FRONT OF HOSPITAL - DAY 117.
MED. SHOT - AT CAR (PARKED R-L)

As Bruce and Dick come out, Alfred, in chauffeur's
uniform, opens door for them. Bruce reacts as he
suddenly sees something o.s.

BRUCE

Look! That's the car we were
chasing this morning.

Dick turns to look.

DICK

It sure looks like it.

ALFRED

Those three men just alighted
from it, sir.

118. EXT. SIDE OF HOSPITAL - DAY
LONG SHOT - FROM BRUCE'S ANGLE

118.

Of Hayden, Foster and Dodge going thru side entrance
of hospital.

119. EXT. FRONT OF HOSPITAL - DAY
MED. SHOT - AT CAR

119.

Bruce answers, still looking o.s. wonderingly.

BRUCE

And Martin Warren isn't with them.
Come on! I have an idea the Batman
should look into this!

He gets into car quickly, followed by Dick.

DICK

(calls out happily)
And don't forget Robin!

120. EXT. FRONT OF HOSPITAL AT BRUCE'S CAR - DAY
MED. SHOT

120.

As Dick hops in, Bruce gets his Batman clothes out,
leans forward with instructions to Alfred.

BRUCE

Alfred! Drive into that alley
and put the top up.

121. EXT. FRONT OF HOSPITAL - DAY (R-L)
FULL PAN SHOT

121.

Of Bruce's car as it starts up and goes down street,
CAMERA PANNING WITH IT A WAY.

DISSOLVE TO:

122. INT. HOSPITAL UPPER CORRIDOR - DAY (R-L)
MED. PAN SHOT

122.

As Foster, Hayden and Dodge come out of elevator and
go to door leading into Dr. Borden's office. They go in.

-CONTINUED:

123. INT. DR. BORDEN'S OFFICE - DAY
FULL SHOT

123.

Linda is at files, her back to door as it opens.
Without turning, she inquires:

LINDA

Dr. Borden?

Dodge, who was first to enter, goes swiftly to her as she turns. She utters a small gasp, but no more for he puts hand over her mouth and drags her toward door leading to lab. Meanwhile, Hayden, oblivious to this, stands motionless, as Foster starts looking behind pictures, trying to locate the hidden safe. The first two are duds.

124. EXT. DESERTED ALLEY - DAY (R-L)
MED. SHOT

124.

The alley is empty with the exception of Bruce's phaeton, on which the top is up. Bruce and Dick emerge from it rapidly, now disguised as Batman and Robin. They dash across the alley in direction of fire escape. The bottom of the ladder is several feet over their heads and they have to leap for it. Both make it easily and pull themselves out of sight. (Doubles)

125. INT. BORDEN'S OFFICE - DAY
MED. SHOT - ON PICTURE

125.

As Foster comes into scene, pulls picture aside, finds safe. He removes picture, takes out radium gun and is about to let go when sound of door opening comes over. He wheels about.

126. INT. BORDEN'S OFFICE - DAY
MED. FULL SHOT - ON DOOR AND NEARBY SAFE

126.

OVERLAP as Hayden turns and comes face to face with Dr. Borden, who has just entered. Borden is an oldish man, small and graying. He stands stock-still in amazement.

BORDEN

What's going on here?

Then he recognizes Hayden - puts out his hand to greet him.

CONTINUED:

126. CONTINUED:

126.

BORDEN!

Why, Dr. Hayden, my old colleague!
What are you doing here?

Hayden says nothing but rushes him, grabbing him by the neck and forcing him down to floor and out of CAMERA. Foster smiles, turns to safe, points radium gun at lock.

127. INSERT - OF SAFE

127.

HUMMING SOUND of gun coming over, as ray of lightning hits safe and the sparks blast it open.

128. INT. BORDEN'S OFFICE - DAY
FULL SHOT

128.

As Foster goes to safe and starts to remove lead radium container. Dodge enters.

DODGE

Here's the laundry bag.

Dodge holds bag open for Foster. Foster places radium container in it and they look around to make sure they left no traces. Hayden comes in, joins them, as Foster says:

FOSTER

Let's get outta here.

They start out.

129. EXT. ROOF OF HOSPITAL - AT LEDGE - DAY
PROCESS SHOT

129.

Bruce as the Batman and Dick as Robin come over the roof ledge via the fire escape. They run rapidly across the roof to the opposite side, Robin meanwhile loosening the silk cord-rope he carries in his belt. As they get to other end(doubles) of roof, Robin quickly throws a loop over a stanchion or pipe and Batman and Robin let themselves over the side, out of CAMERA.

130. EXT. ROOF OF HOSPITAL - DAY 130.
CLOSEUP - ROBIN AND BATMAN
As they go over side and out of sight.
131. INT. UPPER HOSPITAL CORRIDOR - DAY (R-L) 131.
FULL SHOT
As Foster, Hayden and Dodge come down the corridor and stop to drop laundry bag down chute in corridor, then walk to elevator and Foster presses the button.
132. INT. UPPER HOSPITAL CORRIDOR - DAY (L-R) 132.
FULL SHOT - FROM HAYDEN'S & DODGE'S ANGLE
Of Batman and Robin as they crash thru window at other end of corridor and start down toward elevator.
DODGE
The Batman!
133. INT. UPPER HOSPITAL CORRIDOR - DAY (L-R) 133.
FULL PAN SHOT
As Foster, Hayden and Dodge start running away from Batman and Robin and exit into side corridor and up stairs. HOLD as Batman and Robin run after them.
134. EXT. HOSPITAL ROOF - DAY (L-R) 134.
FULL SHOT
On doorway opening onto roof. There is a stairway from there down to the floor below. Foster, Hayden and Dodge come bursting out with Batman and Robin close on their heels. Heavies back away - Foster with radium gun in hand. Batman and Robin come thru door, closing it behind them. Foster fires at them with radium gun.
135. EXT. HOSPITAL ROOF - DAY 135.
MED. SHOT - ON DOORWAY
Batman and Robin leap to opposite sides as sparks hit the heavy metal door, knocking it out of its frame.

136. EXT. HOSPITAL ROOF - DAY
FULL PAN SHOT

136.

Taking all in as Batman and Robin scatter - Robin goes for cover behind chimney to elude the rays of the radium gun. Foster, Hayden and Dodge are edging toward doorway - Foster blasts at chimney with gun.

137. EXT. HOSPITAL ROOF - DAY
CLOSE SHOT

137.

As radium rays hit chimney and disintegrate it.

138. EXT. HOSPITAL ROOF - DAY
CLOSE PAN SHOT - ON BATMAN

138.

Behind cover of ventilator, as he suddenly makes a dash for Foster and knocks radium gun from his hand. They grapple. Hayden rushes to help Foster.

139. EXT. HOSPITAL ROOF - DAY
CLOSE ANGLE PAN SHOT

139.

As Robin leaps head-first at Dodge, hitting him in stomach and knocking him down.

140. EXT. HOSPITAL ROOF - DAY
WIDER ANGLE OF FIGHT

140.

Both Batman and Robin are having difficulties. Robin because he is small, and Batman because he is fighting both Hayden, with his zombie strength, and Foster.

141. EXT. HOSPITAL ROOF - DAY
MED. SHOT ON ROBIN AND DODGE

141.

As Robin falls under his blows and Dodge jumps him.

142. EXT. HOSPITAL ROOF AT LEDGE - DAY
MED. SHOT (PROCESS) - ON BATMAN, HAYDEN & FOSTER

142.

As they struggle perilously close to ledge. A low fire-wall runs clear around the edge of the roof, and on this side we notice two stanchions hanging over the side of the fire wall. These stanchions hold the painters scaffolding shown in Episode Two. Batman hits Foster on chin, sending him reeling backwards out of fight. The Zombie grabs Batman by throat and forces him toward edge of building.

143. EXT. SIDE OF HOSPITAL - DAY
MED. SHOT

143.

Sound of police siren comes o.s. as Brennan comes from service entrance with the laundry bag, hurries to laundry truck and gets in.

144. EXT. SIDE OF HOSPITAL - DAY
CLOSE SHOT ON DRIVER'S COMPARTMENT OF LAUNDRY TRUCK

144.

As Brennan snaps on switch on radio and picks up mike.

BRENNAN..(into mike)
Dr. Daka -- the cops are headin'
for the hospital!

145. INT. COUNCIL ROOM - DAY
CLOSE SHOT - ON DAKA

145.

As he listens to the two-way radio.

DAKA
Did you get the radium?

Brennan's voice comes over loudspeaker thru filter.

BRENNAN'S VOICE
Yeah - it's in the truck. I'm
startin' back now.

146. EXT. SIDE OF HOSPITAL - DAY (L-R)
FULL PAN SHOT

146.

The laundry truck comes from drive and off fast.
Brennan driving.

147. INT. COUNCIL ROOM - DAY
CLOSEUP - DAKA

147.

Showing television screen with Hayden forcing the Batman toward edge of roof. Daka picks up "Zombie communicator mike" (which is different from the radio mike) and gives orders to Hayden. He uses a monotone voice when giving orders to the zombies.

DAKA..(low monotone)
Hayden -- leave the roof...
Hayden -- leave the roof at once!

148. EXT. HOSPITAL ROOF AT LEDGE - DAY 148.
MED. SHOT (PROCESS) (CUT INTO ABOVE)

Foster is lying on roof. Hayden has Batman almost over ledge, choking him. Suddenly he stops short. His face goes blank.

149. EXT. HOSPITAL ROOF AT LEDGE - DAY (PROCESS) 149.
CLOSE SHOT - ON HAYDEN

Face blank and eyes glassy, he turns about, releasing Batman who falls on ledge of roof, (D-R) CUTTER RANS WITH HAYDEN as he walks to edge of roof stiffly and steps out into space.

150. EXT. FRONT OF HOSPITAL - DAY 150.
MED. SHOT ON TWO GIRLS

As one of them suddenly looks up.

151. EXT. FRONT OF HOSPITAL - DAY 151.
BIG HEAD CLOSEUP OF GIRL (MOON R-L)

As she screams.

152. EXT. HOSPITAL ROOF - DAY 152.
FULL SHOT

Batman is slowly picking himself up as Dodge lands a blow on Robin and sends him sprawling.

153. EXT. HOSPITAL ROOF AT LEDGE - DAY 153.
MED. SHOT ON BATMAN (PROCESS)

As he stumbles to place Hayden jumped from, looks down and shudders.

154. EXT. HOSPITAL ROOF - DAY 154.
MED. SHOT ON DODGE

Turning and spotting Batman. CUTTER RANS WITH HIM as he makes a run toward Batman - at the same moment, Foster rolls over, coming to.

155. EXT. HOSPITAL ROOF - DAY
CLOSE SHOT - OF ROBIN

155.

A flash as he picks himself up, sees o.s. - opens
eyes wide in horror....

156. EXT. HOSPITAL ROOF AT LEDGE - DAY
FULL SHOT - ON BATMAN (PROCESS)

156.

At ledge - OVERLAP as he turns intuitively but too
late. Dodge is upon him, raining blows on him. Foster,
too, manages to roll over and grab the Batman's legs,
lifting him up as Dodge continues punching. The two of
them send him reeling backwards over the edge of the
roof into space.

157. EXT. SIDE OF HOSPITAL ROOF - DAY (PROCESS)
LONG SHOT (L-R)

157.

Cf Batman's body plummeting down toward pavement...

FADE OUT

END OF CHAPTER ONE

with

Robin, The Boy WonderCHAPTER TWOFADE IN.....DAYOVERLAP

158. EXT. SIDE OF HOSPITAL - DAY
FULL PAN SHOT - DOWN SIDE OF BUILDING

158.

Batman is hurtling down(L-R). He falls, landing on a painter's scaffolding. The impact sends the two painters on the scaffolding almost to their deaths, but they grab onto the side ropes in time with comedy business as they hold on for dear life. Paint buckets are overturned and sent flying into the air and the water color paint itself douses them. Batman pulls himself up on the scaffolding as the two painters regard him, fearstruck. O.S. siren wail comes over.

159. EXT. HOSPITAL ROOF - DAY
MED. SHOT

159.

Showing Foster and Dodge as they pant heavily from their exertions in fight with Batman. Robin is half-knocked out and lying on roof near where stairway leads down to top floor. The sound of the siren wails in louder. The two men react as they realize that they have to get in the clear before the police surround the place.

FOSTER

Come on, we gotta scam outta
here.

He runs for the stairway followed by Dodge. Foster disappears from sight down the stairs as Dodge stops to retrieve the radium gun which was dropped during the fight.

160. EXT. HOSPITAL ROOF - DAY
MED. SHOT

160.

Featuring Robin, who gets unsteadily to his feet as he sees Dodge go for the radium gun. Robin makes a desperate lunge grabbing Dodge just as he starts to go. The gun goes careening from Dodge's insecure grasp - as Robin grabs his legs and they both go down.

161. EXT. SIDE OF HOSPITAL - DAY 161.
MED. CLOSE SHOT

Batman on scaffolding. He starts climbing the ropes holding the scaffolding back up to the roof.

162. EXT. HOSPITAL ROOF - DAY 162.
MED. SHOT

On Robin and Dodge struggling on roof top.

163. EXT. HOSPITAL ROOF AT LEDGE - DAY 163.
MED. SHOT (PROCESS) (R-L)

On edge of roof, as Batman pulls himself over ledge. He takes in the situation, CAMERA FOLLOWS HIM as he runs across roof.

163a. EXT. HOSPITAL ROOF- DAY 163a.
MED. SHOT

Batman rushes in to where Dodge and Robin are fighting. He brusquely grabs the surprised Dodge, whirls him around and knocks him groggy with a well placed punch. He turns to Robin.

BATMAN
Nice work. Are you all right?

Robin smiles, tries to regain his composure. As he stoops, picks up the radium gun and answers breathlessly:

ROBIN
Sure -- sure. Some fight, wasn't it?

They are startled as the wail of the siren comes over scene. The Batman hastily hauls the groggy Dodge to his feet.

BATMAN
Come on, follow -- you're going along with us -- to the Bat's Cave.

He starts toward Stairway shoving Dodge ahead of him. Robin with radium gun follows quickly behind him, as we

F.A.D.E OUT.

END OF SEQUENCE TWO

START OF SEQUENCE #3

FADE IN:....NIGHT

164. EXT. WAYNE ESTATE - NIGHT (MINIATURE OR STOCK) 164.
LONG SHOT - FROM A DISTANCE

The house, a massive, castle-like affair, sits atop a jutting cliff near a lake or palisade over the ocean. In the intermittent light of the evanescent moon, it takes on a strange, spectral quality.

DISSOLVE TO:

165. INT. BAT'S CAVE - NIGHT 165.
FULL SHOT

The Bat's Cave presents an eerie appearance. About the walls are hideous masks collected by the Batman from all parts of the world and hanging from the ceiling directly over a gnarled wooden desk is his insignia or trademark - A HUGE B.A.T.

Strange noises are heard with an occasional whirring of wings...Batman's pet bats.

Batman is just seating himself behind his desk and lays the radium gun on the desk. Robin pushes Dodge, who is blindfolded, into a chair facing Batman's desk.

BATMAN

Well, here we are -- home, sweet,
home. Make our friend comfortable.

166. INT. BAT'S CAVE - NIGHT 166.
MED. SHOT - ON DODGE & ROBIN

Robin removes blindfold from Dodge's eyes. A light hits him directly in the eyes and he blinks a moment, then recoils with fright, terror-stricken at what he sees.

167. INT. BAT'S CAVE - NIGHT 167.
MED. SHOT - ON BATMAN & BAT FROM DODGE'S ANGLE

Batman is seated directly below the large bat hanging from above, the light and shadow playing on his face

CONTINUED:

167. CONTINUED:

167.

with frightening effect. The Batman is obviously trying to frighten Dodge.

BATMAN

Don't you like our little place?
We think it's very cozy.

168. INT. BAT'S CAVE - NIGHT
CLOSE SHOT - DODGE

168.

Suddenly there is a whirring noise and something black and indiscernable seems to swoop over him. He ducks, emitting a short cry of alarm.

DODGE

What was that?

169. INT. BAT'S CAVE - NIGHT
CLOSE SHOT - BATMAN

169.

Looking up toward ceiling, smiling as he explains:

BATMAN... (sinisterly)

Just one of my bats. Hope it didn't disturb you, but it's getting near their feeding time.

170. INT. BAT'S CAVE - NIGHT
MED. SHOT - THE THREE

170.

Dodge's eyes are popping wide with fear at Batman's words.

ROBIN.. (in same vein
as Batman)

They're really very friendly,
except when they're hungry.

Batman nods at this and leaning forward on his desk, adds:

BATMAN

You know, most people seem to think they're vampires -- but I don't believe that sort of thing.

CONTINUED:

170. CONTINUED:

170.

ROBIN

You won't mind being alone with them.

At this the Batman gets up, picks up the radium gun and says:

BATMAN

I'm sure he won't.

Robin joins him and they start to turn as if ready to walk out on Dodge.

171. INT. BAT'S CAVE - NIGHT
WIDER ANGLE

171.

Dodge jumps up and says excitedly, with pleading look:

DODGE..(frightened
to death)

Wait a minute!.. Don't leave me --
I'll talk!...I'll tell you every-
thing I know!

Batman smiles satisfaction and walks over to Dodge.
Robin pushes the latter back into his seat.

BATMAN..(business-like)

Where were you going with that
radium?

DODGE...(still scared)

To the House of the Open Door.. It's
a flop-joint.

Batman looks to Robin and nods.

BATMAN

Who hired you?

DODGE

A guy named Smith. A big guy...
sandy hair...maybe fortyone years
old.(Description should fit whomever
plays part of Foster.)

BATMAN..(impatiently)

Probably a phony name and that
description fits hundreds of men --
You'll have to do better than that,
my friend.

172. INT. BAT'S CAVE - NIGHT
CLOSE SHOT - ON DODGE

172.

Batman's tone has not helped his case of fright much. He is confused. Batman has grabbed him by the lapels of his coat. Dodge suddenly seems to remember.

DODGE

Oh, yeah -- He had a knife scar
on his right wrist.

BATMAN

That's better. Now what's his
Racket? What's he want radium for?

DODGE

I don't know.

BATMAN... (shaking him)

You're lying!

DODGE

I'm not. I only do what they tell
me.

173. INT. BAT'S CAVE - NIGHT
MED. SHOT

173.

Batman pointing the radium gun at Dodge asks
suddenly:

BATMAN

Now what do you know about this gun?

Dodge recoils and answers fearfully:

DODGE

That's what was used to blow open
the safe.

BATMAN

Do you know where it came from?

Dodge shakes his head negatively, then breathes relief as he sees Batman point the gun down. Batman steps away from Dodge, nods to Robin and the two walk toward tunnel opening that leads into the cave. Dodge looks after them fearfully. Batman turns around and says over his shoulder:

CONTINUED:

173. CONTINUED:

173.

BATMAN

Make yourself at home while we're gone.

Dodge jumps up again and says fearfully:

DODGE

I told you everything I know --
don't leave me here alone!

174. INT. BAT'S CAVE - NIGHT
MED. SHOT -- ON BATMAN & ROBIN

174.

Batman smiles, enjoying this.

BATMAN

Don't be afraid... of my little
friends. They don't bite. That
is - unless I tell them to.

With this, he and Robin turn and exit into tunnel.

175. INT. BAT'S CAVE - NIGHT
CLOSE SHOT -- ON DODGE

175.

Watching them go o.s., then slowly turning and
surveying room fearfully, practically on the verge
of a heart-failure.

176. INT. WAYNE LIBRARY - NIGHT
FULL SHOT

176.

A typical rich man's library. Alfred is seated at
a large desk, reading a paper-covered book aloud.
Directly behind him is a larger than average grandfather's
clock. A little to one side is a table with a lamp on
it.

ALFRED

(reading with feeling)

"Wild winds were screaming, ghost-like
across the moors around Tottenham Castle.
It was the Hour of Doom when the Curse
of the Tottenham's struck and even now
the clock was striking...one...

Simultaneously, the o.s. clock strikes one. Alfred
jumps with a small cry, dropping the book.

177. INT. WAYNE LIBRARY - NIGHT
MED. SHOT

177.

As Alfred, frozen in his tracks, turns slowly, looks at clock and breathes relief. He regards it, burning.

ALFRED

Oh, it's you.

The hands on clock point quarter to ten. Alfred shakes his head disgustedly.

ALFRED...(to clock)

You're off the beam again! Why don't you look at your face before you start bonging? One o'clock!

Still shaking his head, he turns, picks up book and opens page. No sooner has he turned, than the door of the clock opens slowly, revealing Bruce who spots Alfred and tiptoes out, cautioning Dick who is right behind him to silence. Both are in REGULAR CLOTHES now. Bruce has radium gun.

178. INT. WAYNE LIBRARY - NIGHT
CLOSE SHOT -- ON ALFRED

178.

He has found place and starts to read aloud again.

ALFRED...(reading)

Rodney Tottenham awoke from a fitful sleep and reached over to the lamp on the table, when suddenly it was shattered! It was....

As he reads the last two words, the LAMP on the table beside him is suddenly smashed to smithereens as the light from Bruce's o.s. radium gun hits it. Alfred cries out:

ALFRED

THE CURSE OF THE TOTTENHAM'S!

At the same time he flings the book into the air over his head and covers same with his arms as if he were fending off the next blow - on himself.

178L. INSERT -- Of lamp as sparks hit it.

178A.

179. INT. WAYNE LIBRARY - NIGHT
MED. SHOT

179.

Alfred shaking in his boots, slowly pulls self together as he hears Bruce and Dick laughing. He turns slowly, sheepishly.

BRUCE

You frighten as easily as our spineless friend downstairs.

DICK

We only had to use a few of our tricks to get him to talk.

Bruce, noticing the book, says:

BRUCE

I thought you'd given up detective stories and mystery novels.

ALFRED.

Oh, I have, sir. Just sharpening my wits. Things were getting a bit dull, sir...if I might coin a little joke.

He tries to get a rise, but Bruce and Dick remain poker-faced. Alfred looks most unhappy. Bruce crosses to him and hands radium gun to him.

BRUCE

Now, don't sulk. Get the car --We have a little delivery to make.

Alfred sheepishly nods and starts out, as we -

DISSOLVE TO:

180. EXT. POLICE STATION #1 - NIGHT (R to L)
FULL PAN SHOT

180.

On Bruce's closed phaeton coming down street, Alfred driving - Robin in front, Bruce and Dodge in back. As it approaches front of police station, it slows down.

The door is opened and Dodge (double), bound hand and foot, gagged and blindfolded, is dumped out. The car speeds down street, CAMERA FOLLOWING.

2 - 10.
SEQ. 3

181. EXT. POLICE STATION #1 - NIGHT
MED. SHOT ON DOOR

181.

As it opens and two policemen are exiting, calling goodbyes over shoulder.

COP #3
Goodnight, boys.

They turn toward CAMERA, look down, react in surprise.

COP #4
(shaking head, looking o.s.)
Ain't nothin' sacred to them drunks?
Lookit!

He points.

182. EXT. POLICE STATION #1 - NIGHT
MED. SHOT ON DODGE - THEIR ANGLE

182.

Lying on pavement, motionless, as cop's dialogue comes over.

COP #4...(O.S.)
Right in front of the station.

Dodge moves and rolls over, revealing bound hands and feet. He has Bat insignia on his forehead.

183. EXT. POLICE STATION #1 - NIGHT
MED. SHOT

(R to L)

183.

Overlap as cops react. They run down steps to Dodge and bend over him. A small note is attached to his coat. The cop bends over, pulls it off, scans it and ejaculates:

COP #4
Another package from the Batman!
Boy, will this make the old man happy!

They pull Dodge up and drag him along roughly.

COP #3...(to Dodge)
Come on, you!

They start in. (L to R)

WIPE TO:

184. INT. CAPT. ARNOLD'S OFFICE- NIGHT 184.
CLOSE SHOT ON CAPT. ARNOLD (L to R)

He is seated at desk, as door opens and he looks up. The two cops bring in Dodge, now free of bonds, looking sullen. The speaking cop comes forward, handing Arnold the note, which he had taken off Dodge and had seen on him.

COP #4
Here he is, Chief...and this is the note we found on him.

Arnold takes note - his lips tighten.

185. INSERT -- NOTE 185.

The Captain's voice comes over from o.s.

CAPT. ARNOLD'S VOICE O.S.
Dear Captain Arnold, Linda Page can identify this man for you as an accomplice in the radium robbery and hospital murder.
(BATMAN'S INSIGNIA)

186. INT. CAPT. ARNOLD'S OFFICE - NIGHT 186.
MED. SHOT

As Arnold looks up. He rubs his face in a gesture of burning.

CAPT. ARNOLD
Sometimes I wonder where you fellows would be without the Batman to help you. I'm glad you had sense enough to bring him off the street.

COP #4...(pointing to note)
It said here to do it.

Arnold gives up. He surveys Dodge with a grim pleasure, then turns on his men.

CAPT. ARNOLD
Lock him up in our special suite -- and if any reporters come in, don't you guys try to take credit for catching him. I'll do it myself.
(suddenly furious)
Now you go out and find a clue!

FADE OUT.

SEQ. #4FADE IN.....DAY

187. INT. CORRIDOR OUTSIDE COUNCIL ROOM - DAY (L to R) 187.
 MED. SHOT - (SOUND OF DEEP-TONED GONG COMES OVER)

This corridor leads from Daka's laboratory to the council room. It is dark and under-lit. As scene fades in, the sound of the Oriental gong comes over and as its reverberations die out, Daka emerges from the shadows of the dark b.g. and strides majestically down the corridor toward CAMERA which PANS WITH HIM as he walks to the huge doors which lead to the council chamber. Outside the doors stand two zombies #1, their head-bands in place and their faces blank and expressionless. With no display of emotion, they swing doors open and Daka strides into the council room.

188. INT. COUNCIL ROOM - DAY 188.
 FULL SHOT (L to R)

As Daka comes into the room thru doors which the zombies #1 close behind him - and walks slowly across to the idol at end of room. CAMERA PANS WITH HIM - showing members of the League of the New Order standing by their places at the table.

They are Foster, who sits in closest proximity to Daka, then Brennan, Marshall, Fletcher, Wallace and Preston.

Daka walks methodically to the idol, drops in the incense for his usual ritual - bows low several times - then turns to his chair and sits down, the others do likewise.

189. INT. COUNCIL ROOM - DAY 189.
 CLOSE SHOT - ON DAKA

He is very stern and thin-lipped as he glares at the men. It is plain by his attitude that he is very disturbed.

DACA

Due to the stupidity of one of our members, we have temporarily lost our secret weapon.

190. INT. COUNCIL ROOM - DAY 190.
 MED. SHOT - OF GROUP OF MEN

As they listen to him intently. Foster is in foreground.

CONTINUED:

190. CONTINUED:

190.

Foster reacts as he listens. He doesn't especially like Laka's attitude.

FOSTER

I didn't count on running into the Batman.

191. INT. COUNCIL ROOM - DAY
MED. SHOT -- ON LAKA

191.

DAKA... (harshly)

The Batman! - A burgling amateur!
I have made plans to take care of him, but my first objective is to get back our radium gun.

192. INT. COUNCIL ROOM - DAY
MED. CLOSE SHOT

192.

On the members - as they listen to Daka talk.

193. INT. COUNCIL ROOM - DAY
MED. FULL SHOT -- ON DAKA

193.

DAKA

It was lost at the City Hospital.
An employee, perhaps, may have found it -- A young lady, Miss Linda Page, who happens to be Warren's niece, is employed there and she would know.

FLETCHER

Then let's question her.

DAKA... (nodding)

We will arrange a meeting with her to discuss this matter in private.

DISSOLVE TO:

194. INT. BLUE PARADE - DAY (L to R)
WIDE SHOT - REAR PHONE BOOTH

194.

As Brennan and Foster enter scene. Foster picks up phone book and looks for a number, Brennan looking on.

CONTINUED:

194. CONTINUED:

194.

BRENNAN

D'ya think you can fool this
lame dame?

FOSTER

Why not?

BRENNAN

Maybe she knows her uncle's voice
too well.

FOSTER

How could she -- he's been in stir
for five years.

Foster drops the phone book which hangs outside the
door, steps into the booth, drops a nickel and
starts to dial.

195. INT. BORDEN'S OFFICE - DAY
MED. CLOSE SHOT - ON PHONE

195.

Sound of ringing comes over. LINDA PULLS BACK as
Linda picks up receiver.

LINDA

Dr. Borden's office...

She reacts with startled surprise.

LINDA... (surprised)

Oh, Uncle Martin -- where have you
been? I was so worried that something
had happened to you.

196. INT. PHONE BOOTH - SLU. PARROT - DAY
CLOSE SHOT

196.

On Foster as he talks in almost the same tone as
Martin Warren (could even dub in Warren's voice
if necessary).

FOSTER

I haven't time to explain to
you now, dear, but I want you
to meet me tonight at the Blue
parrot...

CONTINUED

196. CONTINUED:

196.

Foster listens for a moment, then adds:

FOSTER

Yes, dear - but please come alone.
(he listens a moment)
NO - I'm not in any trouble.

197. INT. DR. BORDEN'S OFFICE - DAY
MED. CLOSE SHOT - ON LINDA

197.

LINDA

Just as you say -- the Blue
Parrot at nine tonight.

She hangs up - thinks a minute, then picks up receiver
and starts dialing.

DISSOLVE TO:

198. INT. BRUCE'S LABORATORY - DAY
MED. SHOT

198.

On Bruce at workbench. Dick stands nearby watching
him intently as he inspects the radium pistol with
a powerful magnifying glass. Bruce has on rubber
gloves and there are several bottles of chemicals on
the bench. The nearby phone rings - He reaches over
and picks it up.

BRUCE...(into phone)

Hello,

(he changes his tone
to his lazy voice)

Oh, hello Linda...

(listens)

He did, eh? Well, I thought
the old boy would finally show
up.

199. INT. DR. BORDEN'S OFFICE - DAY
CLOSE SHOT- ON LINDA AT PHONE

199.

LINDA

I'm to meet him tonight at the
Blue Parrot.

2 - 16
SEL. 4

200. INT. BRUCE'S LABORATORY - DAY
MED. CLOSE SHOT - ON BRUCE AT PHONE

200.

BRUCE

Fine. I'll go with you.

(pause)

Well, all right. -- but I'm very disappointed. I've been resting all day to get myself in condition for a dance or two. See you tomorrow then... G'bye.

He hangs up phone, looks around at Dick.

DICK

So, she's giving you the brush-off?
See, I told you that you were carrying that "lazy" playboy role too far.

BRUCE

It's not my attitude this time --
It's her Uncle Martin.

DICK

So the old rascal finally came home?

BRUCE

Not exactly-- but he called her and made a date to meet her at the Blue Parrot -- He wants her to come alone. But that doesn't stop us from going there by ourselves, does it?

DICK

(smiling knowingly)

Of course not --

FADE OUT.

END SEL. #4

Sc. #5

FADE IN:

201. INSERT -- SIGN - "BLUE PARROT" 201.

DISSOLVE TO:

202. INT. BLUE PARROT - NIGHT 202.
STOCK SHOT

Establishing. Shot of night club, orchestra playing -
people dancing.

203. INT. BLUE PARROT - NIGHT 203.
MED. CLOSE SHOT (L to R)

A few tables as waiter brings in Bruce and Dick
and seats them. Both are in dinner jackets.

BRUCE
This will do nicely.

WAITER #1
Yes, sir.

He hands them menus and exits.

204. INT. BLUE PARROT - NIGHT 204.
CLOSE ANGLE SHOT

On Bruce and Dick. Bruce scans room and studies
menu.

BRUCE... (behind menu)
She's sitting over there.
(he nods his head in
Linda's direction)
Her uncle hasn't shown up yet.

Dick looks in her direction.

205. INT. BLUE PARROT - NIGHT 205.
CLOSE SHOT-- LINDA

Sitting at table set for two, anxiously looking
O.S.

206. INT. BLUE PARROT - NIGHT
CLOSEUP - DICK AND BRUCE

206.

DICK
Do we go and say "hello"?

BRUCE
No. Linda made it clear she didn't
want us.

207. INT. BLUE PARROT - NIGHT
MED. SHOT

207.

On Linda. A waiter approaches with a slip of paper
in his hand.

WAITER #2
Beg pardon. A phone call for you,
Miss Page. A Mr. Warren.

LINDA... (relieved)
Thank you. (R TO L)
She nods to waiter, gets up and follows him out of scene.

208. INT. BLUE PARROT - NIGHT
MED. PAN SHOT - ON DICK AND BRUCE

208.

Dick, looking off and speaking low.

DICK
The waiter brought her a message
and she's left her table.

BRUCE
See where she goes, but don't attract
attention. (R to L)
Dick rises, walks nonchalantly in the same direction
Linda had taken.

209. INT. BLUE PARROT - NIGHT
CLOSE SHOT OF PHONE BOOTH (CUT INTO ABOVE)

209.

Same booth as established in Sc. 194.

On Linda going into phone booth. (R to L)

210. INT. BLUE PARROT - NIGHT
CLOSE SHOT - DICK

210.

(L to R)
Dick sees this and turns back toward his table.

211. INT. BLUE PARROT TELEPHONE BOOTH - NIGHT 211.
CLOSEUP

(R to L)

As Linda goes into booth, takes up hanging receiver and closes the booth door.

LINDA

Hello, Uncle Martin - hello.
This is Linda...

A fine white mist rises about her and she chokes and coughs, sways a little and closes her eyes, clutching the phone for support. A panel at the back of the booth opens. An arm comes in and yanks Linda thru the opening which then closes.

212. INT. BLUE PARROT - NIGHT 212.
MED. SHOT - BRUCE AT TABLE

(L to R)

As Dick returns to the table and says:

DICK

She went into a telephone booth
in the lobby.

Bruce is looking off.

BRUCE

Why did you leave her? I didn't want
you to lose sight of her for a moment.

Dick turns and leaves. (R to L)

213. INT. BLUE PARROT - NIGHT 213.
MED. SHOT AT BOOTH

Dick strolls past phone booth, glancing in it to see door is closed and no one inside. Without haste, he turns and retraces his steps, CAMERA PANNING WITH HIM.
(L to R)

214. INT. BLUE PARROT - NIGHT 214.
MED. SHOT

Bruce is rising as Dick comes up. (L to R)

DICK...(quickly)

She's gone!...

CONTINUED:

214. CONTINUED:

214.

Bruce looks at him a moment, then he pulls a banknote from pocket and puts it on the table, with salt-shaker to hold it down. They make a quick exit. (R to L)

WIPE TO:

215. EXT. STREET NEAR BLUE PARROT - NIGHT
MED. SHOT

215.

(R to L)

On Bruce's closed phaeton at curb, Alfred at wheel. He leans from the window as Bruce and Dick come up on driver's side.

BRUCE

Did you see Miss Page come out of that restaurant?

ALFRED

No, sir -- and I was watching like an eagle - just as you told me, sir.

BRUCE

Get in, Dick - we've got to work fast.

He pushes Dick into the back seat and climbs in after him. The car starts out of scene. (R to L)

216. EXT. STREET NEAR BLUE PARROT - NIGHT
RUNBY

216.

(R to L)

Of Bruce's phaeton (top up) as it heads down the street. Alfred driving - Bruce and Dick in back.

217. INT. BRUCE'S PHAETON (TOP UP) - NIGHT
MED. CLOSE SHOT (PROCESS)

217.

On back seat, as Bruce pulls suitcase off of floor and opens it up, starts taking out old clothes.

DICK

Where are we going?

BRUCE

We're paying a little visit to the HOUSE OF THE OPEN DOOR.

DISSOLVE TO:

2 - 21
SEQ. 5.

218. EXT. STREET IN SLUMS - NIGHT (R to L) 218.
MED. LONG SHOT

Bruce's phaeton (top up - Alfred driving; - Bruce and Dick in back) comes in, turns into alley and stops.

219. EXT. ALLEY IN SLUM DISTRICT - NIGHT 219.
CLOSE SHOT

On Bruce and Dick, now dressed in threadbare clothes. Dick has newsboy's vest with name "Daily Record" printed on it.

BRUCE

We'd better take out radio communicators - just in case.

Bruce hands Dick small box with cord attached to it -- (this is the radio communicator they use to talk to each other when apart). Dick puts the small box in his pocket, runs the wire up his coat lapel and shoves the button thru the hole -- The device appearing to be only an ordinary button sewn to a lapel.

While Dick adjusts his communicator, Bruce is also putting one in his pocket. He turns to Dick.

BRUCE

All set?

Dick nods, picks up few newspapers from the seat and gets out of the car. Bruce picks up makeup kit and starts giving himself an unshaven effect. (get still picture makeups)

220. EXT. STREET IN SLUMS - NIGHT 220.

On alleyway where phaeton is parked. Dick, as newsboy, comes out and turns up street. (R to L)

221. EXT. ALLEY IN SLUM DISTRICT - NIGHT
MED. SHOT

Showing Bruce finishing his makeup, as Alfred looks on approvingly.

ALFRED

Can I go along, sir?

CONTINUED:

221. CONTINUED:

221.

BRUCE

You'll be more help if you
stay right here.

ALFRED

But if trouble comes, I'd be
a great help -- I'm strictly
as you say -- on my heels, sir.

BRUCE

You mean - "on your toes" --

Bruce starts out of the car, Alfred nods. (get still
picture of makeup)

ALFRED

Oh, yes - on my toes -- A
ridiculous attitude either
way - don't you think, sir?

BRUCE

Quite right, old boy.

Bruce goes out and Alfred looks after him, plainly showing
his disappointment, then his face lights up as he remem-
bers something, CAMERA MOVES IN ON HIM as he opens the
glove compartment, takes out a false beard, old cap and
dark glasses. He takes off his chauffeur's cap and holds
false whiskers up to his face, looking at himself in rear
view mirror.

222. EXT. STREET CORNER NEAR HOUSE
OF THE OPEN DOOR - NIGHT
FULL SHOT

222.

A dingy street with seedy down-and-out pedestrians going
thru or in and out of the Mission in b.g. Two young
toughs lean against a railing on one side. Bruce, in
guise, comes in, walking slowly around the corner. Dick
in disguise, with papers under his arm runs up to him,
calling:

DICK

Poiper! -- Hi, poiper --
Five star final -- poiper...

223. EXT. STREET CORNER NEAR HOUSE OF THE
OPEN DOOR - NIGHT
CLOSE ANGLE SHOT

223.

On Bruce and Dick. Bruce answers in a low guttural
whiskey tenor

CONTINUED:

223. CONTINUED:

223.

BRUCE

No, thanks, Bud --

(in lower tone)

Stay outside and keep me posted.

He shuffles out of scene toward o.s. Mission, while Dick goes back to calling papers. HOLD ON DICK for a few :

DICK

Poipers ---get your poipers...

224. EXT. MISSION - NIGHT
MED. FULL SHOT

224.

A sign on window reads: HOUSE OF THE OPEN DOOR

ALL ARE WELCOME

(R to L)

Bruce strolls in, still disguised, and goes inside.

225. INT. MISSION LOBBY - NIGHT
MED. SHOT

225.

A good-sized, dingy-looking place, furnished with cheap tables and chairs. A few down-and-outers lounge or sleep in chairs. A couple of men drowse over a game of checkers. Toward the rear of the room, a gray-haired, kindly faced old villian, SIMS, is seated behind a desk near a stairway that leads to upper corridor reading a newspaper. A rack of keys is beside the door and an old hotel register with pen and ink are on the desk.

Sims looks up and watches Bruce as he enters, looks about and crosses to a table with old magazines on it.

226. INT. MISSION LOBBY - NIGHT
MED. CLOSE SHOT

226.

On Bruce as he picks up magazine from table, steps to at the foot of the stairs and sits down like an ordinary bum getting in out of the weather.

INT. MISSION LOBBY - NIGHT
MED. CLOSE SHOT

227

On Sims as he accepts Bruce apparently as a harmless innocent. He picks up his paper and goes back to reading the news.

228. INT. MISSION LOBBY - NIGHT 228.
MED. CLOSE SHOT

On Bruce as he watches Sims, looks furtively around, rises from the chair and sneaks around the reel post and up the stairs.

229. INT. MISSION LOBBY - NIGHT 229.
MED. FULL SHOT

As Bruce disappears up the stairs, none of the occupants or Sims noticing his stealthy actions.

230. INT. MISSION - UPSTAIR HALLWAY - NIGHT 230.
MED. SHOT

As Bruce comes up the stairs and starts moving down the hallway, listening at doors. He tries one door - it is locked. He takes out keys.

231. EXT. STREET CORNER - 231.
NEAR HOUSE OF THE OPEN DOOR - NIGHT
MED. SHOT - IN OPPOSITE DIRECTION FROM MISSION (L to R)

Foster moving along, pulls up, stops and looks off, then walks forward.

232. EXT. STREET CORNER - 232.
NEAR HOUSE OF OPEN DOOR - NIGHT
MED. SHOT

(L to R)

Dick with papers as Foster walks into scene, glances at Dick, who goes up to him.

FOSTER

I'll take one, kid.

Dick hands him paper and Foster shoves right hand into his trouser pocket. Dick's eyes are following the hand and see old knife scar on his wrist. Foster hands Dick coin, takes his paper and goes out of scene in direction of Mission. Dick nonchalantly starts walking in the same direction, following him to entrance of Mission.

232A. INSERT - CUT INTO ABOVE 232A.

Showing knife scar on Foster's wrist.

233. EXT. MISSION - NIGHT
MED. SHOT

233.

Dick and Foster walk in. Dick watches as Foster enters Mission.

234. INT. MISSION LOBBY - NIGHT
MED. CLOSE SHOT

234.

(R to L)

Foster strolls in to desk. (has newspaper) Sims looks up.

FOSTER

How about a bed?

SIMS... (nodding)

You'll have to register. Law requires it.

He lightly flips open the register, hands Foster pen and turns light of goose-necked lamp on desk. As Foster starts to sign his name on register. (right hand) Sims bends down behind counter.

235. INSERT - OF X-RAY SIGHT BEHIND COUNTER.

235.

Foster's hand showing X-ray picture of bones and metal disc with figure "5" on it.

236. INT. MISSION LOBBY - NIGHT
MED. SHOT - AT DESK

236.

As Sims comes up from behind the counter and says to Foster:

SIMS

All right - Room Fifty.

He takes key from rack - hands it to Foster, who starts upstairs.

237. EXT. MISSION - NIGHT
MED. CLOSE SHOT

237.

On Dick as he reaches into his pocket - sound of click "beep beep" of short wave signal and low humming as he turns on communicator. He whispers into the lapel mike:

DICK

Bruce -- Bruce -- Man with scar on wrist just went in. He's heading upstairs.

238. INT. MISSION-UPSTAIRS HALLWAY - NIGHT
MED. CLOSE SHOT

238.

On Bruce standing by closed door which leads to one of the rooms. The low humming of the communicator is heard as he speaks into his lapel mike and answers Dick's message.

BRUCE
Good work, Dick....

He puts his hand in his pocket to shut off communicator and humming noise stops. Bruce locks c.c.

239. INT. MISSION - UPSTAIRS HALLWAY - NIGHT
FULL SHOT

239.

Cr. Bruce as he quickly secretes himself behind the edge of the stairway in the shadows, as Foster comes upstairs.

240. INT. MISSION - UPSTAIRS HALLWAY - NIGHT
FULL SHOT (OUT INTO ABOVE)

240.

(R to L)

With stairs leading from below and stairs leading to upper floor. The stairs are built one above the other. Foster, with newspaper, comes up the stairs from below, and goes on up. When he is in the clear, Bruce comes out from behind staircase and follows him.

241. INT. MISSION THIRD FLOOR HALL - NIGHT
MED. SHOT (DOUBLE OVER FROM PREVIOUS SCENE)

241.

(R to L)

Stairs in f.g. Foster, with newspaper, moves along a corridor with numbered doors on either side, some closed, some open. He stops at a door marked 50 - unlocks door and steps in. (L to R) When he is clear, Bruce comes up the stairs in time to see the room he went into, he takes a good look, then hurries downstairs again.

242. INT. MISSION ROOM #50 -- NIGHT
FULL SHOT

242.

(L to R)

Plainly furnished with narrow bed, chair, washstand, and a tall wardrobe against one wall. Foster enters, throws newspaper on bed or chair; and locks door. Foster steps to wardrobe and knocks three times on it. A similar knock comes from c.c., muffled by wall. Foster opens door of wardrobe and enters. The wardrobe closes behind him.

243. INT. MISSION - SECRET ROOM - NIGHT
MED. CLOSE SHOT

243.

(L to R)

On Foster as he comes thru a panel that opens into the wardrobe in the other room. He closes the panel behind him. CAMERA PULLS BACK, revealing Premier - The two men start into room. CAMERA PANS WITH THEM to a FULL SHOT

243. CONTINUED:

243.

of room, showing a room evidently used as a radio short wave hideout and laboratory. There is a table with a radio and equipment on it - bottles of chemicals on a shelf or table, and a few straight backed chairs. This room has no bed in it. THE CAMERA CENTERS on Linda, who is bound and tied in one of the chairs. Brett and Stone stand in the background in the shadows.

244. INT. MISSION - SECRET ROOM - NIGHT
CLOSE SHOT

244.

On Linda as she looks defiantly toward Foster and Brennan, who are out of scene.

BRENNAN'S VOICE
She won't tell us a thing!

CAMERA PULLS BACK, revealing Foster and Brennan who have come in closer to Linda.

FOSTER
She'll talk all right -- don't worry - - -

He motions o.s.

FOSTER
Bring that lamp over here.
(then to Linda)
(in sarcastic tone)
So you don't know nothin'.
eh, sister?

245. OUT	247. OUT	249. OUT	251. OUT	253. OUT	255. OUT
246. OUT	248. OUT	250. OUT	252. OUT	254. OUT	256. OUT

257. EXT. MISSION - NIGHT
MED. CLOSE SHOT -- AT ENTRANCE DOOR

257.

(LtoR)

Dick still selling papers as Bruce comes out of mission. Dick steps up to him and offers him a paper, saying:

DICK
Polper, Mister?

BRUCE...(in a low voice)
Let's get back to the car...We've got to work fast.

CONTINUED:

257. CONTINUED:

257.

Bruce exits from scene. Dick looks around a moment then follows him out of scene. (L to R)

SLOW DISSOLVE:

258. EXT. REAR OF MISSION - NIGHT
MED. PAN SHOT - ON BRUCE'S CAR (TOP UP)

258.

As Phaeton, Alfred driving, comes into alley and to a stop. (NEED CURVE IN ALLEY) Bruce and Dick, now as Batman and Robin get out quickly. They look up and off at an angle. Bruce speaks low.

BRUCE

The lighted window on the third floor is the location of the room I saw Scarewrist go into.

259. EXT. 3RD FLOOR WINDOW OF MISSION - NIGHT 259.
MED. PAN SHOT

CAMERA PANS UP side of building to show lighted window, three stories up. Several sets of electric cable stretch between buildings.

260. EXT. REAR OF MISSION - NIGHT 260.
MED. CLOSE - BATMAN AND ROBIN

As Batman turns to Robin and orders:

BATMAN

Get the coil rope from the car.

Robin nods, rushes to car. CAMERA PANNING WITH HIM. He gets the rope from back seat and runs back to Batman with it, CAMERA PANNING WITH HIM BACK.

261. EXT. REAR OF MISSION - NIGHT 261.
WIDE ANGLE

As Batman takes the rope from Robin, we see that it has a hook attached to it at one end. Batman uses it like a lasso and throws it high up into the air and over the electric cables.

261.X. INSERT -- As hook catches onto cable. 261

262. EXT. REAR OF MISSION - NIGHT 262.
CLOSE SHOT - BATMAN AND ROBIN

As Batman first and followed by Robin start to climb up the rope, CAMERA PANNING THEM UP. (doubles)

263. EXT. REAR OF MISSION AT CABLES - NIGHT 263.
CLOSE SHOT

As Batman reaches the top of the rope, catches hold of the cable and extends his hand to Robin to pull him up. When Robin gets a hold on the cable, both start to work their way across toward the building by putting one hand over the other.

264. INT. MISSION SECRET ROOM - NIGHT 264.
MED. SHOT - ON LINDA AND GROUF

Linda is seated and tied in chair by table, a bright light like that used in police line blazes in her eyes. Beyond the light the shadowy figures of Foster, Brennan, Brett and Stone. The voice of Foster is coming out of shadows.

CONTINUED:

264. CONTINUED:

264.

FOSTER... (o.s.)
(tough)

Come on -- quit stalling, where's that
radium gun?

Linda tries to turn her head away from the light.

LINDA

I don't know anything about it, I
tell you!

A hand comes in, gives her head a rough shove, forcing
her eyes into the light again. Linda goes limp in a
faint.

BRENNAN'S VOICE

She's fainted! --

FOSTER'S VOICE

Get some water --

265. EXT. 3RD FLOOR WINDOW OF MISSION - NIGHT
CLOSE SHOT (R to L)

265.

Of Batman and Robin, as they arrive at point where
cables are attached to window. The shot is from a DOWN-
WARD ANGLE FOR EFFECT OF DEPTH BELOW.

266. INT. MISSION SECRET ROOM - NIGHT
MED. SHOT ON GROUP

266.

As Brennan with pitcher of water in hand, starts to move
toward Linda. There is a crash of breaking wood and
glass o.s.

267. INT. MISSION SECRET ROOM - NIGHT
FULL SHOT

267.

(R to L)

Batman comes crashing thru the window and leaps toward
Foster in the bright light beside the girl. He knocks
him to floor as Brennan, Brett and Stone rush upon him
from shadows. Robin comes thru window.

268. INT. MISSION SECRET ROOM - NIGHT
PAN SHOT - AD LIB OF FIGHT

268.

Batman and Robin in furious battle with Brennan, Brett
and Stone. During scene a jug of acid falls to floor and
breaks with clouds of gas building up. (Have plenty of
breakaway furniture)

269. INT. MISSION SECRET ROOM - NIGHT 269.
CLOSE SHOT - OF FOSTER (CUT INTO ABOVE)

As he picks himself up, turns to wall, slides back the wardrobe and disappears thru opening. (R to L)

270. INT. MISSION SECRET ROOM - NIGHT 270.
MED. SHOT ON FIGHT

Brennan gets hit and falls. Batman and Robin are now fighting Stone and Brett.

271. INT. MISSION SECRET ROOM - NIGHT 271.
MED. PAN SHOT

(R to L)

Of Brennan as he gets to his feet and runs past fighter to wardrobe and goes thru. Stone comes in and staggers thru after him.

272. INT. MISSION SECRET ROOM - NIGHT 272.
LONG SHOT

Brett is knocked backwards by Batman. He crashes thru open door of the wardrobe as Batman and Robin run to unconscious girl.

CUT TO:

273. INT. MISSION - ROOM #50 - NIGHT 273.
CLOSE SHOT

Foster drops bar in place so wardrobe cannot be opened - after Brennan, Stone and Brett come thru - then goes out.

274. INT. MISSION SECRET ROOM - NIGHT 274.
LONG SHOT

Acid fumes billowing up. Robin has untied unconscious Linda as Batman runs to him from c.s.

BATMAN...(gasping)

Got to get her out of here!

He lifts Linda to arms and goes to wardrobe, Robin in lead.

275. INT. MISSION ROOM - NIGHT 275.
WFO. SHOT - AT WARDROBE

On Batman and Robin. Batman has Linda in his arms, unlocks and tries to open wardrobe but cannot. He starts to shoulder it. The room is filling with fumes.

CONTINUED:

275. CONTINUED:

275.

Batman coughs as he says:

BATMAN

No time for that. Get to the window.

They move thru smoke toward window. (L to R)

276. INT. MISSION SECRET ROOM - NIGHT
CLOSER ANGLE

276.

SHOOTING FROM BEHIND the three as they reach window
and look out.

BATMAN

Go first. I'll follow you.

Robin goes thru window.

277. EXT. 3RD FLOOR WINDOW LEDGE OF MISSION - NIGHT
CLOSE SHOT

277.

(L to R)

Robin comes thru to ledge and hangs onto the side of the
window, reaches a hand back to Batman who comes out with
Linda over shoulder. Robin steps onto the electric
cables and starts across. When he clears, Batman
carrying Linda, steps out and starts across.

278. EXT. MISSION AT CABLE -- NIGHT
LONG SHOT

278.

(L to R)

SHOOTING UPWARD to sell HEIGHT. Robin goes across wire
with swift, certain steps, just like a tight rope walker
until he reaches the spot where the hook attached to the
rope is still hanging. He gets a hold of the rope and
slides down out of scene. Batman with Linda now starts
across the cables.

279. EXT. ROOF OF MISSION - NIGHT
MED. PAN SHOT

279.

Of Foster walking swiftly along edge of roof. He reacts
as he looks off and downward.

280. EXT. MISSION AT CABLE - NIGHT
DOWN ANGLE SHOT (FROM FOSTER'S ANGLE)

280.

(L to R)

On wire-walking act. Batman is midway on wire with
Linda across shoulder.

281. EXT. ROOF OF MISSION - NIGHT 281.
CLOSE PAN SHOT
- On Foster reacting to what he sees. He looks off along roof and moves quickly to place at coring wall where a guy pole is placed with a coil of wire hanging. Foster puts on gloves, throws weight on wire and breaks coil free. Looking down over edge, he starts lowering broken end of wire.
282. EXT. MISSION ON CABLE - NIGHT 282.
CLOSE SHOT
(L to R)
On Batman with girl, crossing swaying cable.
283. EXT. MISSION ROOF - NIGHT 283.
CLOSE SHOT ON FOSTER
- As he leans over, lower^{ing}/wire. PAN DOWN wire to lowering end as it comes to where cables enter the wall.
284. EXT. 3RD FLOOR WINDOW AT MISSION - NIGHT 284.
INSERT -
- As the raw end of Foster's wire strikes the cables with a crackle of static and showers of sparks.
285. EXT. MISSION ON CABLES - NIGHT 285.
MED. SHOT - ON BATMAN & LINDA
(L to R)
Batman with Linda over his shoulder on swaying wire as lightning strikes right by his feet.
286. EXT. REAR OF MISSION - NIGHT 286.
CLOSE SHOT - ROBIN
- Robin standing on ground lets go with a scream as the lightning reaches Batman.
287. EXT. MISSION ON CABLES - NIGHT 287.
MED. SHOT - BATMAN AND LINDA
- Batman almost engulfed in flames, sways dangerously back and forth on the cable. Suddenly he loses his balance and he and Linda plunge downward out of scene....

FADE OUT

END OF CHAPTER TWO

....

B A T M A N

with

Robin, The Boy Wonder

.....

CHAPTER THREE

FADE IN: ...NIGHT

OVERLAP:

288. EXT. REAR OF MISSION AT CABLES - NIGHT
CLOSE SHOT - BATMAN AND LINDA

288.

Batman with unconscious Linda over his shoulder falling down from the electrified and sparkling cables manages to grab the rope he used to climb up on. He swings with it for a moment, then starts to slide down on it. (doubles)

289. EXT. REAR OF MISSION - NIGHT
MED. SHOT - AT ROPE

289.

Robin is holding on to the end of the rope to steady it as Batman with unconscious Linda over his shoulder comes down the rope and reaches the ground. Robin starts to help him with Linda as a shot rings out o.s. The two men react and look up. (doubles)

290. EXT. ROOF OF MISSION - NIGHT
CLOSE SHOT - ON FOSTER

290.

Foster crouched down, and just having missed with his first shot, takes aim again and fires.

291. EXT. REAR OF MISSION - NIGHT
MED. FULL SHOT

291.

Batman, Robin and Linda. As they run from rear of Mission, bullets spattering about them.

292. EXT. REAR OF MISSION - NIGHT
MED. SHOT AT CAR

292.

As Batman, still carrying Linda and followed by Robin,

CONTINUED:

292. CONTINUED:

292.

arrives at his phaeton, top up, just as another shot rings out o.s. Alfred with car. The car apparently is parked around a TURN OF THE ALLEY and out of reach of Foster's fire. Robin opens the rear door and then together they put Linda, who is still unconscious, on the back seat.

293. EXT. REAR OF MISSION - NIGHT
IED. CLOSE SHOT AT PHAETON(TOP UP)

293.

Batman bends forward and feels Linda's pulse anxiously.

BATMAN...(anxiously)

Linda!

(to Robin)

She's still unconscious -- we'd better rush her to the hospital.

294. EXT. MISSION ROOF - NIGHT
CLOSE SHOT - FOSTER

294.

He apparently is convinced that the trio got away from him. Rising from his crouching position, he pockets his gun, looks over edge of roof and then starts running o.s.

295. EXT. 3RD FLOOR HALL OF MISSION - NIGHT
FULL SHOT

295.

As Brett and Brennan come down the hall (R-L) and walk towards door to room 50, Foster comes running in from opposite direction (L-R) and says, panting:

FOSTER...(panting)

They got away!

BRENNAN

Daka won't be pleased when you report that to him.

FOSTER...(belligerently)

I did my best. Anyhow, I'm not afraid of him or any other Squint! We'd better get everything dismantled. The Batman will probably tell the police about this place.

As they enter room.

DISSOLVE TO:

296. INT. DR. BORDEN'S OFFICE - NIGHT
FULL SHOT

296.

Linda is lying in chair, just recovering consciousness. Bruce and Dick who have own clothes on again, are watching her anxiously. Interne is at medicine cabinet. He pours something out of a bottle into a glass, brings it over and hands it to Linda. She drinks it. The interne watches her a moment, then nods his satisfaction.

INTERNE

I guess she's all right now.

He goes toward the door, turns and says:

INTERNE

If you need me, I'll be in the dispensary.

BRUCE

Thank you, doctor.

The interne exits.

297. INT. DR. BORDEN'S OFFICE - NIGHT
MED. THREE SHOT

297.

Linda opens her eyes, notices Dick and Bruce and gazes at them in surprise.

LINDA

Oh, Bruce...How did you get here?

BRUCE

In our car.

LINDA

And how did I get here?

DICK

Why...

BRUCE...(interrupts)

In an ambulance.

298. INT. DR. BORDEN'S OFFICE - NIGHT
CLOSE TWO SHOT - BRUCE & LINDA

298.

LINDA

What was wrong with me?

299. INT. DR. BORDEN'S OFFICE - NIGHT
CLOSE TWO SHOT - LINDA & BRUCE

299.

BRUCE

Maybe something you ate while you
had dinner with your Uncle.

Linda shakes her head and sits up and looks frightened
as she says:

LINDA

Oh, I remember now. I didn't have
dinner with him. Before he arrived,
I was called to the phone and then I
fainted. When I came to, I was in a
room in the slums with some awful men.

300. INT. DR. BORDEN'S OFFICE - NIGHT
MED. THREE SHOT - BRUCE, LINDA, DICK

300.

Bruce shoots a significant look at Dick then pretends
surprise.

BRUCE

Linda -- are you sure you didn't
dream that?

LINDA

Of course I'm sure. They claimed
to have lost a radium gun in this
hospital and said that I knew
where it was.

BRUCE

Sounds like the men you told me
about - the ones who stole the
radium from Dr. Borden.

LINDA

You're right, Bruce! Or at least
I'm sure they must belong to the
same gang.

Linda gets up, very tottery.

LINDA

Do you suppose they had anything to
do with Uncle Martin's disappearance?

BRUCE...indifferently)

I hardly think so.

301. INT. DR. BORDEN'S OFFICE - NIGHT
LED. THREE SHOT

301.

As Linda starts to pace up and down.

LINDA

If I only had someone to help me.

DICK

Sounds like a job for the Batman.

Bruce, annoyed, says to Dick:

BRUCE

My friend!

(he turns to Linda)

We were going to the wrestling
match but I'll be glad to tear up
the tickets if we can be of any help.

LINDA

I wouldn't think of spoiling your
pleasure for the world! Besides,
what could you do?

DICK

What could we do? Why...Why...

BRUCE...(easily)

This is a job for the police, Linda,
and I'm going to tell them about it.
Come along, son.

He hastily yanks Dick from the room, and in doing so,
says over his shoulder:

BRUCE

We'll be back, Linda.

WIPE TO:

302. EXT. STREET AT 2ND POLICE BOX - NIGHT
FULL ESTABLISHING SHOT

302.

(Phaeton, top-up, Alfred and Robin.)

CAMERA DOLLIES in to a CLOSE SHOT on Bruce as he speaks
into the box.

BRUCE

I would suggest you raid the
tenement known as the House of
the Open Door.

303. INT. CAPT. ARNOLD'S OFFICE - NIGHT
CLOSE SHOT ON CAPT. ARNOLD

303.

Sitting at his desk listening to the phone message
from the o.s. Bruce.

ARNOLD
Sure..sure!... Hey!...wait a
minute - who are you?

As Bruce's o.s. voice comes over, he shows perturbation.

ARNOLD
The Batman!...

He turns and, putting his hand over phone, calls to
some one o.s.

ARNOLD
Hey, trace this call - quick!

The click of the other party hanging up comes over and
Arnold, reacting to it, says:

ARNOLD
Oh, never mind - he's gone!

He hangs up disgustedly.

304. EXT. STREET AT 2ND CALL BOX - NIGHT
CLOSE SHOT ON BRUCE (L-R)

304.

As with a broad grin he closes door of call box.

305. EXT. STREET AT 2ND POLICE CALL BOX - NIGHT
CLOSE SHOT AT BRUCE'S PHAETON (Top up)

305.

Alfred in driver's seat. Dick is standing beside
car, looking troubled as Bruce enters into scene. (L-R)

DICK
Okay?

BRUCE
Okay.. what's worrying you, son?

DICK
Did you mean what you told Linda?
About the gang that stole the radium
rct being the same bunch who grabbed
her Uncle?

CONTINUED:

305. CONTINUED:

305.

BRUCE

Of course they're the same gang.
I just didn't want to frighten her.

DICK

The question is what are we going
to do about them?

BRUCE

Our best chance is thru that gun.
What happened to Linda shows how
anxious they are to get it back.
Hop in!

He motions Dick to enter the car.

DICK

Are we going into action?

BRUCE

No - we're going to put an Ad in
the paper.

They start to enter the car.

DISSOLVE TO:

306. INT. COUNCIL CHAMBER - NIGHT
FULL SHOT

306.

Daka is seated at head of table. At this table there
are also seated Fletcher, Marshall, Preston and Wallace.
Warren, his hands bound in an intricate Oriental fashion,
is seated next to Marshall. Foster is at his place but
is standing. He has made his report and Daka is furious.
CAMERA DOLLIES IN:

DAKA

You were a stupid bungling fool to
let the girl escape.

FOSTER

But as I explained, the Batman
interfered...

DAKA...(interrupting)

I'm sick and tired of that alibi.
The Batman is only a rank amateur
who can't measure up to any of you --
Get rid of him!

CONTINUED:

306. CONTINUED:

306.

FOSTER
That's easier said than done.

DAKA
Silence!

Daka turns his anger on Warren.

307. INT. COUNCIL CHAMBER - NIGHT
LED. GROUP SHOT

307.

Daka asks savagely:

DAKA
Well, Mr. Warren, do you still
refuse to become a member of the
League of the New Order?

WARREN...(sneeringly)
What do you think?

DAKA
Then the responsibility is yours.

He reaches under his desk and presses a button.

308. INT. COUNCIL CHAMBER & CORRIDOR - NIGHT
FULL SHOT

308.

As doors leading into laboratory corridor start to
open slowly, revealing two zombies #1 opening them.
Daka rises and walks towards door, where he pauses and
calls:

DAKA
Marshall, bring Warren into the
laboratory.

Marshall gets up and makes Warren do likewise. Then
they start for the door. The others rising and following
close behind.

309. INT. CORRIDOR & COUNCIL CHAMBER - NIGHT
FULL SHOT

309.

As Daka followed by Marshall, leading Warren, and
Fletcher, Preston, Wallace and Foster come from council
chamber into corridor. The two zombies #1 automatically
close the door behind them. CAMERA TRUCKS with the
group to the door of the electronic laboratory.

310. INT. DAKA'S ELECTRONIC LAB - NIGHT
FULL SHOT

310.

As Daka enters followed by Marshall with Warren and Fletcher, Preston, Wallace and Foster crowding behind. Marshall leads Warren towards chair in middle of the room. Others stand just inside doors watching.

311. INT. DAKA'S ELECTRONIC LAB - NIGHT
MED. SHOT AT CHAIR

311.

Marshall tries to force Warren down into chair. Warren struggles a moment, but is forced to sit down. Daka, standing close by, smiles:

DAKA

Resistance is useless, Warren. I suggest you adopt an attitude of fatalistic resignation. It is foolish to fight in the face of the inevitable.

Marshall fixes metal clamp on Warren's arms, then removes the cords which bind his hands and wrists.

312. INT. DAKA'S LAB - NIGHT
CLOSE SHOT ON WARREN

312.

His eyes burning with defiance.

WARREN

That's where you underestimate the American will-to-fight, Daka. We fight best in the face of your so-called 'inevitable'!

313. INT. DAKA'S LAB - NIGHT
MED. SHOT ON THE GROUP

313.

Daka turns and walks over to a shelf on the wall. He takes a zombie metal headband from off the shelf.

DAKA..(to o.s. Warren)

We shall see about that.

He walks back to Warren carrying the metal band.

314. INT. DAKA'S LAB - NIGHT
CLOSE SHOT - WARREN IN CHAIR

314.

As Daka steps close to Warren and proceeds to put the metal band over his head. Warren tries to move his head but Marshall gets a strangle hold on his neck. As soon as the band is adjusted, Daka runs a wire which is attached to it at the back up to an electric switch on the wall. Now Daka lowers a glass bowl which has been hanging overhead until it hangs close above Warren's head.

315. INT. DAKA'S LAB - NIGHT
MED. SHOT - WARREN & GROUP

315.

Daka now steps over to the electronic control board on the wall and pulls a switch. There is a weird humming sound as a phosphorescent glow starts to swirl in the glass bowl and throws a ghostly light on the face of Warren. The light in the room dims down as if unable to stay lit because of the tremendous power being used. (Light effect dimmer.)

316. INT. DAKA'S LAB - NIGHT
CLOSE SHOT - WARREN

316.

Warren has his eyes closed to avoid the strong ray of light. His muscles are tense and his fists closed. The humming becomes louder and the light in the glass bowl stronger.

317. INT. DAKA'S LAB - NIGHT
MED. GROUP SHOT

317.

The other members of the League, the weird light playing across their faces, are watching, fascinated.

318. INT. DAKA'S LAB - NIGHT
CLOSE SHOT - DAKA

318.

He is still standing at the panel board looking at Warren a.s. Suddenly he throws another switch which shoots off sparks. Lites play across his features in odd effect.

319. INT. DAKA'S LAB - NIGHT
CLOSE SHOT - WARREN

319.

He suddenly stiffens, throttles a hoarse groan and slowly starts to open his eyes. He stares straight ahead, eyes glassy.

320. INT. DAKA'S LAB - NIGHT
CLOSE SHOT - MARSHALL

320.

Strange lights on him as he watches Warren.

321. INT. DAKA'S LAB - NIGHT
CLOSE SHOT - DAKA

321.

As he throws off all switches. The humming stops, the sparks cease and the room lights come back on to natural level. He turns and exits in Warren's direction.

322. INT. DAKA'S LAB & CORRIDOR - NIGHT
MED. SHOT

322.

As Daka walks over to the chair. Marshall starts to remove the clamps from Warren's arms. Daka raises the glass bowl again, then says to Warren thru microphone on wire:

DAKA

Warren - rise and step forward.

The others watch expectantly. Warren rises slowly, stiffly and mechanically stands still. Daka turns to the others with a scornful gesture at Warren:

DAKA...(sneeringly)

There, gentlemen, is what happens
to the American will-to-fight!

He laughs and, as if by cue, the others join him. He crosses in front of Warren, and past the others and thru doors leading into corridor. They follow, still all laughing and Warren is left standing there, still motionless. CAMERA MOVES IN SWIFTLY to CLOSE SHOT of Warren as their laughter echoes back hollowly from corridor. HOLD BRIEFLY on Warren's face, then -

FADE CUT.

END OF SEQUENCE #5

FADE IN....DAY

START OF SEQUENCE #6

323. INT. BRUCE'S LIBRARY - DAY
MED. SHOT - BRUCE & DICK

323.

They are seated at a coffee table, just having finished their breakfast. Bruce is wearing a nice dressing gown-- Dick a sweater and sports trousers.

DICK

How much longer do we have to go on acting like this? The way Linda spoke to us last night almost made me lose my temper.

BRUCE

We've got to take it for a little while longer.

Before he can go further, Alfred comes in with a coffee pot and pitcher of milk, and starts to fill Dick's glass. While doing so, he says to Bruce:

ALFRED

I just heard the police raided the House of the Open Door. But unfortunately, they found nothing suspicious.

BRUCE

I didn't think they would.

He turns to Dick.

BRUCE

Our only chance now is that Ad we put in the papers.

DISSOLVE TO:

324. EXT. LITTLE TOKYO - NIGHT
FULL SHOT

324.

The street is practically deserted. Only at the Japanese Cave of Horror can lights be seen. A barker is in front of Cave. Brennan, coming down the street, is approaching the entrance.

BARKER'S AD LIB SPIEL OVER SCENE.

325. EXT. CAVE OF HORRORS - NIGHT
MED. SHOT - AT BARKER

325.

As Brennan walks into scene and up to him. One or two men may be loafing about.

BRENNAN
Closing up for the night?

BARKER
We NEVER close, friend! We stay open day and night for the doc-ration! It's our patriotic duty to show the public how the Jap terror operates. You're just in time for our special swing-shift rate -- five cents -- one-half -- fifty percent of the regular admission price! Thank you, sir!

He hands Brennan a ticket as Brennan slips him a coin. CAMERA PANS as Brennan goes to one of the small cars behind gate where a uniformed attendant seats him.

326. EXT. CAVE OF HORRORS - NIGHT
CLOSEUP - AT CAR

326.

Brennan hands ticket to attendant who shoves car on its way.

327. INT. TUNNEL CAVE OF HORRORS - NIGHT
TRAVEL SHOT

327.

As Brennan, in car, rides past Jap atrocities scene, paying absolutely no attention to them.

328. INT. CAVE OF HORRORS LANDING - NIGHT
MED. SHOT

328.

The car arrives at spot where Jap wrestler with large club stands watch. Brennan stops car and jumps out, sending it on its way o.s. He goes past Caveman and between large prop rocks. As he disappears thru rock s. PAN BACK to wrestler whose head has been turned watching Brennan exit. He assumes pose again.

329. INT. CAVE OF HORRORS LANDING - NIGHT
MED. CLOSE SHOT

329.

Brennan steps into scene, holds up his hand. A buzzing starts up. FOR LATER CUT, he removes hand. Secret door swings inward and he enters.

330. INT. COUNCIL CHAMBER - NIGHT
CLOSE SHOT - DATA

330.

He is looking at some maps as the light above door to cave flashes on and off and buzzing comes over. He pushes a button and looks into his scanning screen.

331. INSERT: SCANNING SCREEN - showing CLOSE SHOT of Brennan's hand glowing with fluoroscopic effect, showing the bones of hand in palm of which is figure "5".

331.

332. INT. COUNCIL CHAMBER - NIGHT
CLOSE SHOT - DATA

332.

He puts map into drawer and presses another button. CAMERA PULLS BACK taking in door to cave as it opens and Brennan enters. CAMERA PANS him over to Data.

BRENNAN... (beaming)
Good news, Chief. The head of group 22 reports that the supply train is going south over the Shore Line at 10:00 P.M. tonight.

DATA
The Shore Line?

333. INT. COUNCIL CHAMBER - NIGHT
CLOSE SHOT ON DATA

333.

He takes out map and studies it intensely.

DATA
That means it must pass over the West Gate bridge.

He makes a mark on map.

DATA.. (continues)
So nice.

334. INT. COUNCIL CHAMBER - NIGHT
MED. SHOT ON GROUP

334.

Data produces a mysterious-looking box.

DATA
Since we lack the radium gun which was inexcusably lost, we must employ this to wreck the supply train. It will not be as efficient, but...

Buzzer sounds.

335. INT. COUNCIL CHAMBER - NIGHT
MED. SHOT ON DATA 335.

The light above door to cave flashes and buzzing comes over. Data snaps it on then looks at scanning screen.

336. INSERT REPEAT: SCANNING SCREEN - showing CLOSE 336.
SHOT of Foster's hand glowing with fluorescent effect. Showing bones in hand in palm of which is figure "5".

337. INT. COUNCIL CHAMBER - NIGHT 337.
MID SHOT - FROM DATA'S ANGLE

Panel from the tunnel opens and Foster enters. He is obviously excited. He carries a FOLDED NEWSPAPER.

FOSTER...(excitedly)
Listen to this, chief!

338. INT. COUNCIL CHAMBER - NIGHT 338.
MED. SHOT ON GROUP

FOSTER...(reading)
Found near City Hospital. Odd device shaped like revolver. Probably a curio. Owner may claim same by calling at Room 802 Godfrey Building or phoning Rochester 1166.

DATA
Very interesting.

FOSTER
I phoned the minute I read it and made an appointment although the fellow said he couldn't see me until ten tonight.

339. INT. COUNCIL CHAMBER - NIGHT 339.
CLOSE SHOT ON DATA

He thinks a moment then nods.

DATA
Obviously the Batman's trying to set a trap for us.
(thinks a second, then adds)
We will catch him in his own net, since he expects us at ten, we shall surprise him at nine, obtain the gun and use it to wreck the train.

340. INT. COUNCIL CHAMBER - NIGHT
MED. SHOT ON GROUP

S.M.

FOSTER

What train?

DAKA

There is no time to explain now.

He picks up map and hands it to Foster.

DAKA

Put this map in your pocket.
Brennan will tell you all about it.

FOSTER

I won't miss on this job.

DAKA

You had better not!

341. INT. COUNCIL CHAMBER - NIGHT
MED. SHOT ON GROUP - ANOTHER ANGLE

Foster starts toward the door leading into the Cave,
Brennan following. Daka calls after them.

DAKA

Pick up Stone and Brett to
assist you.

Brennan nods, then comes back and takes the mysterious
box from table.

BRENNAN

I'll take this along in case
we don't get the gun.

DAKA

Very well - but if it is the
Batman who has the gun, remember -
he must be destroyed!

He looks at them sternly. They salute and exit.

FADE OUT.

END OF SEQUENCE #6

FADE IN....NIGHT

START OF SEQUENCE #7

342. EXT. FRONT OF GODFREY BLDG - NIGHT 342.

ESTABLISHING SHOT.

343. EXT. FRONT OF GODFREY BLDG AT DOORWAY - NIGHT 343.
MED. SHOT

On Dick, in Robin outfit, half-hidden in shadows of doorway, short distance from main entrance of building. He is looking off, up and down street. An o.s. clock starts to chime. He looks up.

344. INT. CLOCK - NIGHT 344.
LONG SHOT (STOCK)

Of clock indicating nine o'clock. It bongs out hour.

345. EXT. STREET AROUND CORNER FROM GODFREY BLDG - NIGHT 345.
FULL SHOT (R-L)

Heavies' sedan #1 with Brennan at wheel, Foster by his side and Stone and Brett in rear seat, pulls up. (Foster and Brennan have newspaper) Mysterious box is in sedan.

346. EXT. STREET AROUND CORNER FROM GODFREY BLDG - NIGHT 346.
CLOSE SHOT - AT CAR

The four heavies get out. Foster, newspaper in pocket, says to Brennan in a low voice:

FOSTER

Make sure they haven't a look-out stationed nearby.

Brennan, with newspaper in hand, nods and exits from scene. (R-L)

347. EXT. STREET AROUND CORNER FROM GODFREY BLDG - NIGHT 347.
FULL SHOT

As Brennan with newspaper walks to street corner(R-L) at front of building and cautiously peers around the corner, the others watching.

348. EXT. FRONT OF GODFREY BLDG AT DOORWAY - NIGHT 349.
CLOSE SHOT ON ROBIN

As chimes cease. He glances up and down street but appears to see nothing suspicious.

349. EXT. STREET AROUND CORNER FROM GODFREY BLDG - NIGHT 349.
MED. FULL SHOT - FAVORING BRENNAN (R-L)

As he motions to others to stay behind and then walks around the corner, newspaper in hand.

350. EXT. FRONT OF GODFREY BLDG AT DOORWAY - NIGHT 350.
CLOSE SHOT - ROBIN

He stares off screen intently. (R)

351. EXT. FRONT OF GODFREY BLDG - NIGHT 351.
FULL SHOT (R-L)

Brennan comes slowly along, scanning street numbers. As he passes Godfrey building, he gives quick look at number, takes quick look at folded newspaper, nods satisfaction and goes stealthily along. Robin hesitates a moment, then slowly follows. At corner Brennan turns out of sight and Robin follows.

352. EXT. STREET CORNER AT OTHER END OF BLDG - NIGHT 352.
FULL SHOT

Robin comes to corner (R-L), looks down side street which is deserted. He hesitates a moment, then exits around corner.

353. EXT. STREET AROUND CORNER FROM GODFREY BLDG - NIGHT 353.
MED. CLOSE SHOT - FOSTER, SECHE & BRETT

Foster, newspaper in pocket, has seen Robin pass around the other corner of the building. He motions to the others that the 'coast is clear' and all three exit around their corner of the building (R-L).

354. EXT. ALLEY REAR OF GODFREY BUILDING - NIGHT 354.
FULL SHOT (FIRE ESCAPE)

Robin comes to alley (R-L), glances up it, puzzled at Brennan's disappearance. He takes few steps up it, when Brennan emerges from deep shadows from behind and strikes him over head with sandbag. Robin collapses. Brennan glances around, sees fire escape, starts to climb it.

355. EXT. ALLEY REAR OF GODFREY BLDG - NIGHT
MED. SHOT (CUT INTO ABOVE)

356.

As Brennan hits Robin on head and climbs fire escape.

356. INT. ROOM 802 - NIGHT
MED. SHOT

356.

Alfred is now made up as an elderly man and has on glasses as well as wig. He is just about to put on a phoney-looking mustache or beard when Bruce, in Batman's outfit, says:

BRUCE

Snap into it, Alfred. They may be here any time.

ALFRED

But it's only nine o'clock, sir!

Bruce neatly snatches the mustache from Alfred's hand and puts it into his pocket, saying:

BRUCE... (impatiently)

I know -- but they might be here ahead of time to catch us napping. Get ready to do your stuff.

Bruce then walks over to the window, practical, opens it, puts one foot on fire escape and leaning back in towards Alfred, says in whisper:

BRUCE

I'll be right outside to give you a hand in case of trouble.

With that, he climbs out and closes window from outside, leaving it open only a couple of inches to hear what's going on inside.

357. EXT. ALLEY REAR OF GODFREY BLDG - NIGHT
CLOSE SHOT ON ROBIN

357.

He is recovering from blow on head. He gets up very shakily and gazes o.s. - reacts to what he sees and makes his way to fire escape and starts climbing.

358. INT. REAR GODFREY BLDG & FIRE ESCAPE - NIGHT
FULL SHOT - WHAT ROBIN SEES (CUT INTO ABOVE)

358.

Brennan just leaving top of fire escape.

359. INT. ROOM 802 - NIGHT
MED. SHOT

359.

Alfred, seated behind the desk. He reacts to a knock at the door and, scared, calls out:

ALFRED..(scared)
k - k - k--Come in!

The door opens and Foster steps in (R-L). He has the folded newspaper in his hand. Leaving the door open a fraction, he comes toward the desk, watching Alfred narrowly.

FOSTER
How do you do. Did you have an
Ad in the Lost and Found column?

ALFRED
Y--Yes, sir.

FOSTER
Well, I'm the owner of that curio.

ALFRED
Oh, you are - eh? A most unique
object indeed.

He looks around to make sure that Bruce is out there.

360. EXT. ROOM 802 - NIGHT
CLOSE SHOT - OF BATMAN

360.

On ledge beside window. He stands listening. The voice of Alfred comes over:

ALFRED'S VOICE C.J.
If you can describe it to me and
are willing to pay a suitable reward...

361. INT. ROOM 802 - NIGHT
CLOSE SHOT - ON ALFRED AND FOSTER

361.

Foster has stepped in close to lean across the desk, thrusting the newspaper he is gripping across at Alfred, saying:

FOSTER
We'll skip the description and
the reward. Hand it over!

362. INSERT: Showing gun muzzle wrapped in newspaper pointed toward CAMERA. 362.

363. INT. ROOM 802 - NIGHT 363.
ANOTHER ANGLE - ALFRED & FOSTER.

Alfred pulls back with a gasp, saying:

ALFRED
That's a pistol you're pointing
at me, sir.

FOSTER
It sure is, buddie!

ALFRED
I wish you wouldn't do that --
it makes me very nervous.

FOSTER
YOU'll be more than nervous in a
minute, if you don't hand over that
radium gun!

ALFRED..(panicky)
I -- I -- you see, it's like this.
I - I haven't it with me.

FOSTER..(raises voice)
Come in, boys.

364. INT. ROOM 802 - NIGHT 364.
MED. GROUP SHOT

As the door opens and Stone and Brett enter (R-L).

FO FMR
Search the place.

Brett goes around the desk and goes quickly over
Alfred's pockets. Stone goes to the filing cabinet.
Foster puts his gun in his coat pocket.

BRETT
It's not on him.

FOSTER
Look thru his desk.

As Brett does, Alfred leans back in chair and keeps
his eyes on the pointed gun in Foster's pocket. He
is ill at ease.

365. EXT. ROOM 802 - NIGHT 365.
CLOSE SHOT

Batman by window.
366. EXT. ROOF OF GODFREY BLDG - NIGHT 366.
MED. PAN SHOT

Brennan crossing roof past skylight in stealthy manner. He moves to coping, looks down.
367. EXT. ROOM 802 - NIGHT 367.
SHOOTING DOWN FROM ROOF - BRENNAN'S ANGLE

Batman by window on ledge.
368. EXT. ROOF GODFREY BLDG - NIGHT 368.
MED. SHOT

Brennan grins, pulls out gun, takes aim. But before he can fire, he is hit like a ton of bricks by Robin. Brennan goes down and gun flies out of picture toward skylight. The two go down fighting (doubles).
369. EXT. ROOF OF GODFREY BLDG - NIGHT 369.
INSERT

As gun falls on roof by skylight.
370. EXT. ROOF GODFREY BLDG - NIGHT 370.
MED. SHOT

Robin and Brennan fighting. Brennan knocks Robin to roof, runs to skylight to get gun. When he is clear, Robin gets to his feet and dives after him.
371. EXT. ROOF OF GODFREY BLDG - NIGHT 371.
MED. SHOT

Brennan in, grabs gun, turns. Robin dives into scene, hits him. He crashes back and both go thru skylight (doubles).

372. INT. ROOM 802 - NIGHT 372.
FULL SHOT - ALFRED, BRETT, STONE, FOSTER, ROBIN
AND BRENNAN

The heavies searching room react with ad lib exclama-
tions of surprise and alarm as Robin and Brennan (double)
crash thru the skylight.

373. INT. ROOM 802 - NIGHT 373.
CLOSER SHOT - ON BRENNAN AND ROBIN

as they crash to floor with shower of glass. Robin
starts to get up, leaving Brennan momentarily stunned.

374. INT. ROOM 802 - NIGHT 374.
FOUNDER SHOT

Brett and Stone standing in surprise as Robin, half
out, gets to his feet. Foster goes for Robin. In an
instant, Alfred jumps to his feet, grabs Foster from
behind. Brett and Stone start forward. When suddenly
Batman crashes in (L-R) thru window and all go down
in a heap. The fight is on. Robin moves in and mixes
with them.

375. TO COVER ABOVE (LIER DOUBLED). 375.

376. INT. ROOM 802 - NIGHT 376.
MED. CLOSE SHOT

Foster and Alfred fighting. Foster knocks Alfred
down. Robin lands into scene, sending Foster reeling,
Robin getting the worst of it.

377. INT. ROOM 802 - NIGHT 377.
MED. SHOT

Batman downs Brett and Stone and goes to Robin's
rescue as Brennan staggers to feet.

378. INT. ROOM 802 - NIGHT 378.
MED. SHOT

Alfred struggles weakly to his feet. Brett off-
handedly knocks him down again. In falling, his foot
gets caught in the telephone wire. The phone falls
down and the receiver comes off the hook.

379. INT. ROOM 802 - NIGHT
LED. SHOT

379.

Robin and Foster mixing. Robin splits Foster's coat. It cramps him and he tears it off quickly recovering the gun from its pocket. As he does so, Batman, like a whirlwind, knocks the gun from his hand and down it falls. The gun falls out of scene.

380. INT. ROOM 802 - NIGHT
CLOSE SHOT - ALFRED

As he starts to sit up, notices phone near him, quickly dials 'operator', and speaks into phone in low voice.

ALFRED..(into phone)
Give me Scotland Yard -- I mean,
the police -- Please hurry!..
I'm being murdered here!

Before he can say any more, a chair comes flying into scene and knocks him out cold, and his phony wig comes off.

381. INT. ROOM 802 - NIGHT
LONG SHOT OF ROOM

381.

Alfred on floor. Robin and Batman start over to him as Brennan and the other two heavies jump them. Foster, in shirt sleeves, groggily gets up and re-enters the fight. The four men, Brett, Stone, Brennan and Foster, back Robin and Batman across the room.

382. INT. ROOM 802 - NIGHT
CLOSE SHOT OF ALFRED

382.

Alfred sits up again and in a goofy manner, looks about. He sees the wig and starts to put it on without the aid of a mirror thereby putting the front part in the back.

383. INT. ROOM 802 - NIGHT
EYE. CLOSE SHOT - GROUP (WITHOUT ALFRED)

383.

Batman and Robin, fighting in close corner, are apparently getting the worst of it. From Brett, Stone, Brennan and Foster(without coat).

394. INT. ROOM 802 - NIGHT
CLOSE SHOT - ALFRED

594.

As he tries to support himself in an effort to get up, his right hand touches something -- it is Foster's gun. He reacts highly pleased.

395. INT. ROOM 802 - NIGHT
LONG SHOT - ON FIGHT

595.

Batman and Robin still backed into corner by Brett, Stone, Brennan and Foster (in shirt-sleeves) - when Alfred's o.s. shots start splintering light fixtures near them. Heavies can't take it, run out the door.

396. INT. ROOM 802 - NIGHT
CLOSE SHOT - AT DOOR

596.

As Brett, Stone, Brennan and Foster (in shirt-sleeves) run out and pull door closed. As they clear, Batman and Robin run in but shots from o.s. Alfred keep coming. They jump behind the filing cabinets.

397. INT. ROOM 802 - NIGHT
CLOSE SHOT OF ALFRED (JUT INTO ABOVE).

597.

As he fires wildly off, waving pistol as he does so shots can land almost any place. Finally gun is empty but he keeps clicking it.

398. INT. ROOM 802 - NIGHT
LONGER SHOT -

598.

The boys come out of hiding and cross to Alfred, dragging him to his feet. Batman shakes him and takes off his wig. Alfred gradually comes out of it.

ALFRED

How many did I kill?

BATMAN

Seven.

ALFRED

But there were only four of the ruffians.

ROBIN

You killed three of them twice.

CONTINUED:

388. CONTINUED:

388.

Alfred starts to look around in surprise and asks:

ALFRED
Where are the bodies?

ROBIN...(nonchalantly)
We threw them out of the window.

As Alfred goes toward the window, Batman turns to Robin.

389. INT. ROOM 802 - NIGHT
CLOSE SHOT OF BATMAN & ROBIN

389.

BATMAN
Why didn't you let us know they
were coming?

ROBIN
I only saw one man and I followed him.
It was a plant to draw me away from
the entrance to the building; and I
fell for it.

BATMAN
Lucky you did -- you saved my life
on the roof.

He looks about at the confusion and spots Foster's coat.

BATMAN
Hello!...Here's something!

He walks over and picks up the coat.

390. INT. ROOM 802 - NIGHT
CLOSE SHOT ON BATMAN

390.

He picks up Foster's coat and starts to examine it.

BATMAN
Let's look for some mark of
identification.

He takes map from pocket of coat and unfolds it.

391. INT. ROOM 802 - NIGHT
CLOSE SHOT ON BATMAN

391.

As Robin steps in to him.

CONTINUED:

391. CONTINUED:

391.

ROBIN

What's this?

BATMAN

A map -- of the Shore Line Railroad.
(excitedly)

Look here!

His finger points to mark on map. During this, Alfred, without wig, joins them and edges in closely.

BATMAN

That circle around the West Gate Bridge! And 10 P.M. scribbled in the margin. What time is it?

ALFRED...(looks at watch)

Nine thirty-four, sir.

BATMAN

Then we've only got 26 minutes to stop whatever they're up to.

ROBIN

What makes you think the ten p.m. means tonight?

BATMAN

I don't -- but there's nothing like making sure of it.

He thrusts map into pocket and starts for door, Robin and Alfred following him.

392. INT. ROOM 802 - NIGHT
LONG SHOT

392.

As they near door, a police siren is heard o.s.
Batman stops them.

BATMAN

We haven't time to explain to the police. We'll leave by way of the roof.

They move under skylight. Batman and Alfred, without wig, start to hoist Robin up.

393. INT. ROOM 802 - NIGHT
CLOSE UP -

393.

As Batman & Alfred hoist Robin up toward skylight.

DISSOLVE TO:

394. EXT. COUNTRY ROAD - NIGHT 394.
LONG SHOT
(L to R)
Heavies #1 Sedan whizzing down deserted road, CAMERA
FOLLOWING A MOMENT. Brennan driving - Stone in front -
Brett and Foster in back. (Foster in shirt sleeves)
395. INT. HEAVIES SEDAN #1 - NIGHT 395.
PROCESS SHOT
(L to R)
Brennan is driving with Stone alongside in front. Brett
and Foster, in shirt sleeves, are in back seat. Foster
is looking out as he directs:

FOSTER... (to Brennan)
The bridge is over that way. Turn off
the road!

Brennan nods. Foster reaches down to floor of car and
brings up the box Brennan took from Daka.
396. EXT. COUNTRY ROAD CLEARING - NIGHT 396.
FULL PAN SHOT
(L to R)
Of heavies Sedan #1, Brennan driving, Stone in front,
Brett and Foster (in shirt sleeves) in back, as it cuts
sharply off road and across clearing. STAY WITH CAR
BRIEFLY, then -

WIPE TO:
397. EXT. COUNTRY ROAD - NIGHT 397.
LONG PAN SHOT
(L to R)
Bruce's closed phaeton as it speeds along. Robin driving.
Batman in front with him (Alfred not in car)
398. INT. BRUCE'S CLOSED PHAETON - NIGHT 398.
PROCESS SHOT
(L to R)
Robin is driving. Batman is sitting next to him.
Alfred is not with him.

ROBIN
I don't see them.

BATMAN
They've got quite a start on us.
I'll tell you where to turn off.

Robin steps on the gas.
399. EXT. COUNTRY - NIGHT 399.
LONG PAN SHOT
(L to R)
Of Bruce's closed phaeton speeding up and going around
bend in road. Robin driving - Bruce also in front seat.
DISSOLVE TO:

400. EXT. TRESTLE BRIDGE -- NIGHT
MFD. FULL SHOT

(L to R)

400.

On middle of trestle. Foster, Brett, Brennan and Stone walking in. Foster, in shirt sleeves, is carrying the mysterious box. He stops them and says:

FOSTER

Now that the guards have been attended to, this shouldn't take long. You give me a hand, Brennan. Stone, you and Brett be on the look-out.

BRETT...(appeasingly)

Okay, but hurry. That train's about due.

Foster throws him a disgusted look, then he and Brennan start in to work as the other two men walk away.

401. EXT. TRESTLE BRIDGE - NIGHT

CLOSE SHOT ON FOSTER(IN SHIRT SLEEVES) & BRENNAN 401.

On their knees. They fasten mysterious box on track, taking out one or two small tools to work with. Their bodies shield all details from CAMERA.

402. EXT. TRESTLE BRIDGE -- NIGHT
TWO SHOT - BRETT & STONE

402.

Both very obviously on edge. They stand close together and cast furtive glances about them. Brett starts.

BRETT

I think I hear the train whistle.

STONE...(shakes head)

Just your imagination. My nerves are kinda shot, too.

He takes out cigarettes, proffers one to Brett who takes it.

BRETT...(Lighting up)

All the same, I'd hate to get caught on this trestle with that train comin'.

STONE

I'd rather face a train any day than the Batman.

Brett nods agreement.

3 - 30
SEQ. 7

403. RUNBY OF TRAIN - NIGHT (STOCK) (R to L) 403.

A train whizzing through night at fast clip.

404. EXT. TRESTLE BRIDGE - NIGHT 404.
MED. SHOT ON FOSTER (IN SHIRT SLEEVES) & BRENNAN

Working away as Brett and Stone rush in excitedly.

BRETT
Hurry up, will ya? It's comin'!

Foster has a harried look on his face as train whistle comes over. Brennan drops his tools and gets up. Stone looking up and off, has a horrified expression.

STONE... (terrified)
Look!...

(R to L)
Brennan, looking off in same direction, shouts:

BRENNAN
The Batman!

Foster, and Brett look up quickly.

405. EXT. TRESTLE BRIDGE - NIGHT 405.
MED. FULL SHOT

Of the four men-Brett, Stone, Brennan, Foster (shirt sleeves)-at center of trestle as Batman and Robin leap in and at them. (L to R) Foster, however, does not get up to meet Batman but goes on working as the other three heavies tangle with Batman and Robin. (doubles)

406. EXT. TRESTLE BRIDGE - NIGHT 406.
MED. SHOT

(If Robin fighting Brett and Batman against Stone and Brennan. They are fighting furiously as sound of train whistle comes over again. All seem to be aware of impending nearness of train. (doubles)

407. EXT. TRESTLE BRIDGE -- NIGHT 407.
CLOSE SHOT ON FOSTER (SHIRT SLEEVES)

Looking over shoulder anxiously at sound of train whistle then o.s. fight, then back to work. He continues working furiously.

408. EXT. TRESTLE BRIDGE - NIGHT 408.
MED SHOT - ROBIN & BRETT

Robin is getting the worst of it as Brett downs him and leaps on him.

409. EXT. TRESTLE BRIDGE - NIGHT 409.
MED. SHOT - BATMAN, STONE & BRENNAN

Exchanging blows. Batman lands a vicious one on Stone, knocking him down. Brennan jumps on Batman and the two fight on. (doubles)

410. EXT. TRESTLE BRIDGE - NIGHT 410.
CLOSE SHOT - STONE

As Stone picks himself up again and in trying to join the fight again, drops over a tie. He tries to catch himself but cannot and falls over side of trestle. A scream comes over as he drops out of sight.

411. EXT. TRESTLE BRIDGE - NIGHT 411.
CLOSE SHOT ON FOSTER (SHIRTSLEEVES)

Reacting with horror to what has happened to Stone o.s. He rises quickly, having finished what he was doing.

412. EXT. TRESTLE BRIDGE - NIGHT 412.
MED. FULL SHOT

Brett has Robin almost over side of trestle as Batman knocks Brennan down and rushes in to stop Brett. They battle as Robin picks himself up groggily.

413. EXT. TRESTLE BRIDGE - NIGHT 413.
WIDER ANGLE

Of Fight. Batman and Brett at it as Foster (in shirt sleeves) rushes in. Robin, seeing him, dives in at him and they topple. The train whistle comes over again, loudly.

414. EXT. TRESTLE BRIDGE - NIGHT 414.
MED. SHOT - FOSTER & ROBIN

Foster, (shirtsleeves) hearing whistle, knocks Robin away and calls:

CONTINUED:

414. CONTINUED:

414.

FOSTER

The train!

He starts out of scene.

415. EXT. TRESTLE - NIGHT
WIDE ANGLE

415

Foster (shirtsleeves) running out of scene. Brett breaks away from Batman and follows Foster leaving Brennan lying between the tracks. Robin is about to give chase when he is stopped by the Batman.

BATMAN

Never mind them. We've got to save that train.

Both go to place where bomb has been connected.

416. EXT. TRESTLE BRIDGE - NIGHT
MED. SHOT

416.

Batman is trying to disconnect the bomb. The sound of the train whistle comes over very loud.

417. ANOTHER TRAIN RUNBY - NIGHT (STOCK) (R to L)

417.

418. EXT. TRESTLE BRIDGE - NIGHT
CLOSE SHOT ON BATMAN

418.

Working like fury to get bomb disconnected. He looks up at o.s. Robin.

BATMAN

Get off the trestle! I'll have this disconnected in a minute!

419. EXT. TRESTLE BRIDGE - NIGHT
MED. SHOT ON ROBIN

419.

Uncertain as to what he should do.

ROBIN... (almost unwillingly)

Okay.

He turns and runs o.s.

420. EXT. TRESTLE BRIDGE - NIGHT 420.
CLOSE SHOT ON BRENNAN
As he starts to move and slowly gets on his knees,
takes wrench.
421. RUNBY OF TRAIN - NIGHT (STOCK) (R to L.) 421.
422. EXT. TRESTLE BRIDGE - NIGHT 422.
MED. SHOT - BATMAN
He is now standing up, the bomb in his hand. Brennan
in b.g. stands up and creeps up on Batman from behind.
Batman tosses the bomb off.
423. EXT. TRESTLE BRIDGE - NIGHT 423.
CLOSE SHOT ON BATMAN
As he looks down - then turns to run. Brennan is on hi
He swings one of the wrenches which Foster had left
behind and hits the Batman on the back of his head.
Batman drops, apparently unconscious.
424. EXT. TRESTLE BRIDGE -- NIGHT 424.
PROCESS SHOT (R to L)
Batman lying across track in f.g. with the train coming
straight on toward him -- as Brennan jumps off the
trestle into the water below.
425. EXT. END OF TRESTLE BRIDGE - NIGHT 425.
CLOSE SHOT - ROBIN
As he reacts with horror as sound of train comes over.
426. FLT SHOT OF TRAIN - NIGHT (STOCK) 426.
A low setup showing the wheels and under-carriage of
cars going right over CAMERA, WHISTLE SOUNDING OFF
with eerie tone... as we

FADE OUT

END OF CHAPTER THREE

B A T M A N

with

Robin, The Boy Wonder

CHAPTER FOUR

FADE IN.....NIGHT

OVERLAP:

427. EXT. END OF TRESTLE BRIDGE - NIGHT 427.
CLOSE SHOT ON ROBIN

He seems horror-stricken and suddenly dashes from scene in direction of the Batman.
428. EXT. TRESTLE BRIDGE - NIGHT 428.
MED. CROSS SHOT - BATMAN

As Robin dashes into scene, his silk cord out. He tosses it around a jutting spike and then bends over the unconscious Batman from whose forehead a trickle of blood is showing from hitting the rail.
429. EXT. TRESTLE BRIDGE - NIGHT 429.
CLOSE CROSS SHOT OF ROBIN & BATMAN

Robin grabs Batman(blood on forehead) with one arm firmly, the other holding onto the silk cord and slips over the side of the trestle, carrying the Batman with him.
430. PIT SHOT OF TRAIN - NIGHT (STOCK) 430.

As the wheels and under-carriage of the cars go right over CAMERA.
431. EXT. UNDER TRESTLE BRIDGE - NIGHT 431.
MED. SHOT - SHOOTING UP (Hanging on rope)

The Batman (blood on forehead) and Robin are hanging from the trestle, suspended in mid-air. Robin is straining to keep his grasp on silk cord and hold onto Batman at same time. Intermittent flashes(effects) frcr. above indicating the train is passing overhead.

432. EXT. TRESTLE BRIDGE - NIGHT (STOCK)

432.

As the last cars of the train pass over the trestle and disappear into the night.

433. EXT. UNDER TRESTLE BRIDGE - NIGHT
CLOSE SHOT ON BATMAN AND ROBIN

433.

HANGING ON SILK CORD. A trickle of blood comes from Batman's forehead. Robin calls to him.

ROBIN

Bruce!....

The Batman stirs slightly, groans and does not answer.

434. EXT. UNDER TRESTLE BRIDGE - NIGHT
CLOSE SHOT - SHOOTING UP (Hanging on silk cord)

434.

Robin grits his teeth in an effort to hold on. We see his hand quivering with strain at the silk cord. Blood on Batman's forehead.

ROBIN

I can't hold on much longer.

435. INSERT: Of ROBIN'S HAND on silk cord - It is slipping slowly.

435.

436. EXT. BUSHES NEAR TRESTLE - NIGHT
MED. SHOT

436.

Foster, in shirt sleeves, and Brett are looking c.s. Brennan-dripping wet, comes into scene. He glances at the two and asks sharply:

BRENNAN

Where's Stone?

Foster motions o.s.

FOSTER

Drowned. Just as the Batman and that kid'll be in a moment.

BRENNAN

At least we've accomplished that much. C'mon, let's get moving. I'm soaked!

CONTINUED:

436. CONTINUED:

436.

FOSTER

No - wait. We want to be sure
that they won't bother us again.

Brett turns back and all three men continue to look o.s.

437. EXT. UNDER TRESTLE BRIDGE - NIGHT
MED. SHOT - ON BATMAN & ROBIN (SHOOTING UP)

437.

Batman limp (forehead bleeding) -- Robin losing grip
on silk cord. He looks up at it anxiously.

438. INSERT: OF ROBIN'S HAND ON SILK CORD

438.

It is slipping slowly toward end.

439. EXT. UNDER TRESTLE BRIDGE - NIGHT
MED. SHOT - ON BATMAN & ROBIN - HANGING ON SILK CORD

439.

Batman's forehead bleeding. As Robin's hand slips
to end of rope and both fall out of scene.

440. EXT. CREEK UNDER TRESTLE - NIGHT
MED. FULL SHOT - ON WATER

440.

As Batman and Robin (doubles) come falling in with
loud splash. Both seem to go down and are not seen.

441. EXT. BUSHES NEAR TRESTLE & STREAM - NIGHT
MED. SHOT - FOSTER, BRENNAN & BRETT

441.

Foster (shirt sleeves), Brennan (wet clothing) and
Brett look for a while but see no sign of Batman.
Brett turns to Foster, slaps him on back with joy,
and says to him with a grin:

BRETT

That's curtains for Mr. Batman and
his little helper. Let's take the
good news to Daka.

BRENNAN

I'm afraid to face him. Remember,
we were sent out to wreck that train
and bring back his radium gun.

CONTINUED:

441. CONTINUED:

441.

Foster squares his shoulders belligerently.

FOSTER

We got our biggest obstacle out
of the way, didn't we? If he puts
up a squawk, I'll tell him where
to head in. C'mon...

He walks out of scene, followed by Brennan and Brett
after another look into creek.

442. EXT. CREEK & BUSHES - NIGHT
MED. FULL SHOT - ON WATER'S EDGE

442.

As Batman comes up near some bushes, shaking his
head, seemingly revived. He looks around quickly -
cannot see Robin and dives back under the water. A
moment later, he is up with Robin and pulls him
toward shore, CAMERA PANNING WITH THEM (doubles).

443. EXT. CREEK & BUSHES - NIGHT
MED. CLOSE SHOT - AT EDGE

443.

As Batman walks out, half carrying Robin, who is
rather weak from exhaustion. Batman goes to stretch
him out on the ground and starts to work over him.
After a few moments, Robin comes to and opens his eyes.

44. EXT. EDGE OF CREEK - NIGHT
CLOSE SHOT - BATMAN & ROBIN (CLOTHING WET)

444.

As Batman finds the kid reacting to his treatment,
he asks with relief:

BATMAN

Feeling better, Robin?

Robin smiles gratefully and after a moment, says:

ROBIN

I'm all right now. Have they
gone?

BATMAN

Yes - and we saved that train.

CONTINUED:

444. CONTINUED:

444.

Robin is delighted but is still weak.

ROBIN

That's swell.

(he adds)

I wish we'd have caught one
of them - We'd have made him
tell who they were working for.

Meanwhile Batman is helping him up.

BATMAN

We'll make it our business to find
out -- don't worry.

CAMERA PULLS BACK as Batman, his arm around Robin,
starts leading him away, as we -

END OF SEQ. #7

FADE OUT

FADE IN....DAY

START OF SEQ. #8

445. INT. COUNCIL CHAMBER - DAY
FULL SHOT

445.

CAMERA MOVES IN on Daka sitting at the head of the
table, sipping a cup of tea. He sets down cup, presses
button and speaks into Zombie mike.

DAKA

Warren, bring the food for
my pets.

There is a short pause, then door from the Zombie
room opens and Warren enters carrying a basket full
of chunks of meat. He walks over to table and waits.
Daka looks at Warren with a smirk, then starts to
press button under the table.

446. INSERT: Showing row of buttons beneath table
edge with Daka's hand pressing one.

446.

447. INT. COUNCIL CHAMBER - DAY
MED. SHOT

447.

A hidden trap door opens. Daka rises, picks up

CONTINUED:

447. CONTINUED:

447.

Zombie mike again and says:

DAKA

Step to the edge of the pit.

Deka walks over to open trap - Warren follows him.

448. INT. ALLIGATOR PIT - DAY
CLOSE SHOT - FROM ABOVE

448.

On two alligators partly submerged in water. They react to the light shining in from above by opening their jaws.

449. INT. COUNCIL CHAMBER - DAY
CLOSE SHOT AT PIT

449.

As Deka takes pieces of food from the basket Warren is holding and tosses them down to alligators in pit BENEATH CAMERA LINE.

DAKA

There is your breakfast, my
little ones. Hore, Nogo --
here, Sako, dive for it.

450. INT. ALLIGATOR PIT - DAY
CLOSE SHOT - FROM ABOVE

450.

As the alligators quickly devour the food thrown to them from above, lashing water with their tails.

451. INT. COUNCIL ROOM - DAY
CLOSE SHOT - ON DAKA & ZOMBIE WARREN(holding basket)

451.

Deka stands looking down into pit, almost lovingly.
The food basket is now empty.

DAKA

Still hungry?

He looks at Warren and grasps his arm as though to throw him into pit. Just then the buzzer sounds as the light over door to the cave starts to flicker on and off. Deka releases Warren's arm. CAMERA ROLLS BACK as he walks over to table and pushes button.

CONTINUED:

451. CONTINUED:

451.

The trap door closes. Daka picks up Zombie mike and speaks into it.

DAKA

Leave the room, Warren.

Warren turns and walks toward door to Zombie room.
CAMERA MOVES IN on Daka as the latter throws on switch of SCANNING SCREEN.

452. INSERT: SCANNING SCREEN - We see CLOSE SHOT of 452.
HAND. It glows with the effect of
fluoroscope, showing bones of hand, in
plan of which is the figure "5".

453. INT. COUNCIL ROOM - DAY 453.
LED. CLOSE SHOT ON DAKA

He snaps off set, overlapping above, then presses another button and looks o.s.

454. INT. COUNCIL ROOM - DAY 454.
CLOSE SHOT AT DOOR - FROM DAKA'S ANGLE

The door to the cave swings open into the council room and Wallace, Fletcher, Marshall, Preston enter from cave and exit from scene in direction of council table.

455. INT. COUNCIL ROOM - DAY 455.
LED. SHOT - ON COUNCIL TABLE

As Wallace, Preston, Fletcher, Marshall enter and go to their seats. They remain stand until Daka sits down. They sit down and Daka says:

DAKA

Mr. Foster should arrive any moment with good news for all of us.

GROUP AD LIB

CONTINUED:

455. CONTINUED:

455.

DAKA..(continues)
He will give us a detailed report
on the destruction of the supply
train and very likely will have
recovered our radium gun.
(he adds)
Gentlemen, let us celebrate our
triumph.

GROUP AD LIBS

Excellent!
Fine!... ETC.

Daka smilingly picks up Zombie mike and speaks into it:

DAKA..(into mike)
Wells, bring Saki and glasses
for six.

CUT TO:

456. EXT. CAVE OF HORRORS - DAY
MED. SHOT - AT ENTRANCE

456.

Ticket booth and seller - Barker speaking ad lib.
Foster comes up to ticket booth and buys ticket.
He enters wagon and attendant pushes cart on its
way into tunnel.

457. INT. CAVE OF HORRORS TUNNEL - DAY
TRAVEL SHOT

457.

Foster riding along past wax figure set-ups.

458. INT. CAVE OF HORRORS TUNNEL LANDING - DAY
MED. SHOT

458.

Foster rides in on cart to wrestler landing - gets
out and pushes cart on its way.

459. INT. CAVE OF HORRORS TUNNEL LANDING - DAY
MED. SHOT

459.

Foster enters and sticks right hand into niche -
withdraws hand as doors to council chamber swing
open and he enters.

460. INT. COUNCIL CHAMBER - DAY
FULL SHOT

460.

Wells has just finished filling the glasses. He turns and exits thru door to Kombie room. Daka rises as CAMERA MOVES IN CLOSER. He raises his glass and says:

DAKA

To the continued success of the
League of the New Order!

Wallace, Fletcher, Marshall and Preston rise and, raising their glasses, drink the toast. At this moment, the buzzer sounds - the light over the door to cave starts to flicker again. Daka puts down his glass and snaps on switch to scanning screen.

461. INSERT: SCANNING SCREEN - We see CLOSE SHOT
OF HAND. It glows with the effect of
a fluoroscope, showing bones of hand,
in palm of which is the figure "5".

461.

DAKA'S VOICE OVER

That's Mr. Foster now.

462. INT. COUNCIL CHAMBER - DAY
FULL SHOT - WALLACE, FLETCHER, MARSHALL, PRESTON

462.

At table. As Daka snaps off set, presses a button and the door to cave opens.

463. INT. COUNCIL CHAMBER - DAY
MED. CLOSE SHOT - FOSTER AT DOOR

463.

Foster takes only a few steps toward the table, then stops, obviously hesitating about giving them the bad news.

464. INT. COUNCIL CHAMBER - DAY
MED. CLOSE SHOT - DAKA, WALLACE, FLETCHER, MARSHALL
AND PRESTON - FROM FOSTER'S ANGLE

464.

Taking in Daka and others who have moved in. Daka urges Foster in, smilingly extending his right hand toward him.

DAKA

We were preparing to celebrate
in anticipation of your good
news, Mr. Foster.

465. INT. COUNCIL CHAMBER - DAY
CLOSE SHOT ON FOSTER

465.

Foster still standing near door as Daka's voice comes over.

DAKA'S VOICE O.S.
Was the train totally wrecked?

Foster looking o.s. does not answer. Daka enters to him.

DAKA
How many do you think were killed?

FOSTER..(evasively)
How many? -- Well, there was Stone.

DAKA...(disinterestedly)
Stone? -- What about the train?
Were all the cars wrecked?

Foster looks at him, half-fearful, then shakes head.

FOSTER
No!

DAKA...(reacting with start)
NO....?

466. INT. COUNCIL CHAMBER - DAY
MED. SHOT - WALLACE, MITCHER, MARSHALL, PRESTON

466.

A flash as they react quickly to these words.

467. INT. COUNCIL CHAMBER - DAY
MED. TWO SHOT - FOSTER & DAKA

467.

FOSTER
The bridge didn't blow up.

DAKA...(unbelieving)
That is impossible!.. I prepared the charge myself! Besides that, you had our secret weapon to work with if the bomb failed.

(then suspecting more than he has been told, asks directly)
Or did you not recover the radium gun?

CONTINUED:

467. CONTINUED:

467.

FOSTER..(just as direct)
No. The Batman still has it --
but I think we finished him off.

Daka stiffens and his face contorts with rage.

DAKA..(furiously)
You think you did! I will no longer
permit such inefficiency! If you
cannot carry out your assignments,
someone else must take your place.

He turns on his heel and walks to head of table, CAMERA
PANNING WITH HIM. Wallace, Fletcher, Marshall and
Preston at table.

468. INT. COUNCIL CHAMBER - DAY

468.

MED. SHOT ON FOSTER - WALLACE, FLETCHER, MARSHALL
AND PRESTON TIPPED IN

As Foster steps forward defiantly and rails at Daka
across the length of the table.

FOSTER
That's okay with me! I'm fed up
with your Jap New Order anyhow!
Maybe the rest of these stooges'll
eat up that applesauce, but I
know different!

The others mutter as he gestures toward them with a
nod of his head.

469. INT. COUNCIL CHAMBER - DAY

469.

MED. WIDE SHOT

Taking in Daka, Wallace, Fletcher, Marshall, Preston,
as Foster continues his outburst.

FOSTER
I don't need any handwriting
on the wall to tell me who's
going to come out on top in
this war, because it's written
as plain and black as death...
in every newspaper! That's what
I came back to tell you, because
I'm not afraid of you.

CONTINUED:

469. CONTINUED:

469.

The others are stunned and silent at Foster's harangue. Daka listens silently as Foster moves up to him:

FOSTER...(continues)
You've shot your bolt, Daka! You
and all your Axis cronies! You're
through... finished!

470. INT. COUNCIL CHAMBER - DAY
T.C. SHOT -- DAKA & FOSTER

470.

Daka smiles with sureness.

DATA...(quietly)
Are we?

FOSTER
I'm quoting from the winning
side, Dake, and believe me,
that's where I want to be!

DATA
(sinister bemusement)
You don't really think it's
as simple as all that, do you?
The New Order of Hirohito,
Heavenly Ruler and Prince of
the Rising Sun marches on and nothing
will stop it - You say as well
try to stop the tides and the winds!

471. INT. COUNCIL CHAMBER - DAY
MED. GROUP SHOT

471.

On Daka, Wallace, Fletcher, Marshall and Preston
as Foster starts to back away. Daka picks up mike
and speaks into it quickly:

DATA
Warren!.. Wells!

472. INT. COUNCIL CHAMBER - DAY
FULL SHOT

472.

As Daka, Wallace, Fletcher, Marshall, Preston and
Foster turn and look as panel to zombie room slides
open and Warren and Wells enter in automaton fashion
and stand stiffly at attention.

CONTINUED:

472. CONTINUED:

472. DAKA... (into mike)

Seize him!

Warren and Wells step forward slowly and irresistably.

473. INT. COUNCIL CHAMBER - DAY
MED. SHOT ON FOSTER

473.

Backing to wall, he whips out gun and calls to o.s.
Daka:

FOSTER

They're still men. Tell them to
stop or I'll shoot!

474. INT. COUNCIL CHAMBER - DAY
CLOSE SHOT ON DAKA

474.

A FLASH as he smiles scornfully and says nothing.

475. INT. COUNCIL CHAMBER - DAY
MED. SHOT ON FOSTER - WARREN & WELLS IN F.G.

475.

As Warren and Wells move in on Foster. He holds back
as long as he can, then he fires. Wells hesitates and
falls forward. Warren keeps moving, oblivious to what
has happened. Foster, cornered, brings gun up again.

475A. INT. COUNCIL CHAMBER - DAY
MED. CLOSE SHOT - ON DAKA

475A.

Daka is in a fury at what has happened. He speaks
into the mike.

DAKA

Warren, stop!

Warren stops.

476. INT. COUNCIL CHAMBER - DAY
CLOSE SHOT ON FOSTER

476.

Relieved, he says to Daka o.s.

FOSTER... (unafraid)

Do I get out or would you like
a quick visit to your ancestors?

He waves his gun menacingly.

477. INT. COUNCIL CHAMBER - DAY
CLOSE SHOT - DALLA

477.

He seems to be defeated as he answers:

DAVID..(acquiescent)
You get out, of course.

472. INT. COUNCIL CHAMBER - DAY
MED. FULL SHOT - DAKA, WALLACE, MARSHALL, FLETCHER,
PRESTON, POSTER & WARREN

47.

Foster, with gun in hand, moves in closer to the head of the table and says bravely:

POSTER
That's the kind of talk that
fits the color of your skin!

Daka merely smiles and reaches for button under table.

479. INSERT: UNDER TABLE - A CLOSE SHOT as Daka's hand comes in, goes to button for opening secret panel, hesitates, then purposefully moves over to button which opens the trap door.

479.

480. INT. COUNCIL CHAMBER - DAY
LED. SHOT ON POSTER

46C.

as he starts to back away from Daka, his gun still trained on o.s. men.

FOSTER..(sarcastically)
So long, suckers! The sooner
you get wise to yourselves, the
better for you. You've got your
chance now if you want to take it.

He starts to back up further and comes to the spot where the trap door is located.

7. JPT. COUNCIL CHAMBER - DAY
CLOSE SHUT - ON DATA

481.

Smiling imperturbably. A sudden quick movement and a change of expression conveys that he has pressed the button that opens the trap door.

482. INT. COUNCIL CHAMBER - DAY
MED. SHOT ON FOSTER (WITH GUN)

482.

As trap door opens beneath him and he falls with a cry of surprise. Sounds of scuffling come over, followed by much screaming.

483. INT. COUNCIL CHAMBER - DAY
MED. SHOT - ON WALLACE, FLETCHER, MARSHALL & PRESTON
(WARREN)

483.

Reacting with horror to pitiful screams of o.s. Foster. WARREN JUST STANDS.

484. INT. COUNCIL CHAMBER - DAY
MED. CLOSE SHOT - ON DAKA

484.

Smiling as sounds come over.

485. INT. COUNCIL CHAMBER - DAY
MED. SHOT AT TRAP DOOR

485.

As Wallace, Fletcher, Marshall and Preston edge in slowly, hesitantly - their curiosity getting the better of them as screams cease and all is quiet. Approaching slowly, they look down and recoil in horror.

486. INT. COUNCIL CHAMBER - DAY
MED. FULL PAN SHOT

486.

As Daka speaks:

DAKA

Come now, gentlemen. Your curiosity must surely be satisfied.

He presses button again and trap closes. Wallace, Preston, Fletcher and Marshall dazedly walk back to table and sit as Daka speaks:

DAKA

(continues, inferentially)
Perhaps Mr. Foster will serve as an object lesson for any of you who entertain similar ideas.

CAMERA MOVES IN - A light FLASHES, on and off radio set.

487. INT. COUNCIL CHAMBER - DAY
CLOSE SHOT - OL DAKA

487.

He snaps on set.

VOICE..(over radio)
Section Fifty reporting.

DATA

Proceed.

VOICE..(over radio)
The City Hospital expects a new
shipment of radium today.

DATA

Any details?

VOICE..(over radio)
Yes -- It's arriving on the South
Bound Mail express due here at 4:15
this afternoon. Linda Page has the
papers authorizing her to receive
the shipment.

Daka snaps off the set and turns to the others.

DATA

This radium is vital to us,
gentlemen, and we must secure it
before we do anything else.

CAMERA FULL BACK to take in Wallace, Fletcher,
Marshall and Preston. All of them nod in agreement.

DISSOLVE TO:

488. INT. BRUCE'S LAB - DAY
MED. FULL SHOT - BRUCE & DICK

488.

Bruce and Dick wearing heavy gloves and goggles
are working on the radium gun which is in a vice on
the work bench. There is a phone on the work bench
also. The room is in semi-darkness and an eerie
light comes from the radium gun.

BRUCE

It's four o'clock. I hope Linda's
having no trouble with that radium
shipment.

CONTINUED:

488. CONTINUED:

488.

DICK

How can she? There are half a dozen express guards with her. Besides, what makes you so sure the gang'll try to hi-jack it?

Bruce is about to answer when the phone rings. He picks it up and listens for a moment, then says:

BRUCE

(in character)

Linda, darling! What a surprise!

Dick shakes his head disgustedly at this performance.

489. INT. DR. BORDEN'S OFFICE - DAY
CLOSE SHOT - LINDA

489.

She seems excited.

LINDA

Listen, Bruce -- I just had a mysterious phone call about Uncle Martin. I'm to go to some fortune teller's place right away and he'll tell me where I can find him.

(she listens a moment - then adds)

They warned me not to call the police if I ever wanted to see him again. I still have time to go there before meeting the train and I wondered if you and Dick would come with me...

490. INT. BRUCE'S LAB - DAY
MED. CLOSE SHOT - BRUCE & DICK (Goggles & gloves)

490.

BRUCE...(hedging)

We were just leaving for the Polo matches. I promised Dick to take him today and I'd hate to disappoint him. But - where is this fortune teller's place?

He gestures to Dick to jot down the address, then listens for a moment - then says:

BRUCE...(mock shock)

720 Front Street! Tsk...tsk! You've got no right going into such an awful neighborhood!

Dick is jotting down the address while Bruce talks.

491. INT. DR. BORDEN'S OFFICE - DAY
CLOSE SHOT - LINDA

491.

She is exasperated.

LINDA..(into phone)
Oh, forget it, Bruce! I'm sorry
I called. I'll take care of it
myself!

She hangs up and hurriedly exits.

492. INT. BRUCE'S LAB - DAY
CLOSE SHOT - BRUCE & DICK (Goggles & gloves)

492.

BRUCE..(into phone)
But Linda, darling!...

He listens a moment, then hangs up and turns to Dick
as his attitude changes completely.

BRUCE...(seriously)
This is the break we've been
looking for -- but we'll have to
hurry if we want to get there
before she does.

He pockets the ray gun, takes off his gloves and
goggles as Dick does likewise and the two start for
the door (L-R), CAMERA PANNING WITH THEM, as we -

DISSOLVE TO:

493. EXT. STREET & SWAMI'S PLACE - DAY
CLOSEUP - ON SWAMI'S STORE WINDOW

493.

This window is dressed in the typical fashion of a
fortune teller's place. Heavy drapes back of windows.
On the window is the following inscription.

SWAMI DHAR

Hindu Mystic

Have Your Fortune Told
Past - Present - Future

CAMERA PULLS BACK to a full SHOT which discloses the
entire front of the place. Bruce and Dick come into
scene (L-R), look the place over for a moment and
Bruce, pulling his hat down over his forehead, precedes
Dick into the Store.

494. INT. SWAMI ANTE ROOM - DAY
FULL SHOT

494.

The walls of this room are covered with heavy drapes, which also cover the showcase window. A large screen shields the entrance door and the room is dimly lit. A curtained door leads to another room. Bruce and Dick enter(L to R) and look around. The Swami's voice COMES OVER FROM O.S.

SWAMI'S VOICE...(o.s.)

Enter the Temple of Fate, Miss Page. Swami Dhar will see you in here.

The two exchange glances, then go thru the curtained door.

495. INT. SWAMI'S ROOM - DAY
MED. SHOT

495.

The Swami, in robe, is seated before table on which a crystal ball rests.(Spot-light and telephone, also, in room) He looks up in surprise as Bruce and Dick enter.

SWAMI

What do you wish, gentlemen?

BRUCE

We want to have our fortunes told.

SWAMI

I'm sorry, but you've made no appointment with me.

BRUCE

What's the difference. You've got nothing better to do right now.

496. INT. SWAMI'S ROOM - DAY
CLOSE SHOT - SWAMI & BRUCE

496.

The Swami gets up and says rather annoyed:

SWAMI

I'm expecting a client here any moment, and must ask you to leave.

BRUCE

We're not going to leave until you give us a reading.

The Swami takes a step forward and starts to push Bruce, saying:

SWAMI

I told you to get out.

Bruce drives his fist to Swami's jaw.

497. OUT.

497.

498. INT. SWAMI'S ROOM - DAY
CLOSE SHOT ON BRUCE & SWAMI

498.

SWAMI..(hoarsely)
You're the Batman!...

BRUCE
Don't raise your voice if you want
to live. I have a few questions to
ask you.

The Swami drops a shaking hand beneath table and pulls
up small microphone. Before he can use it, Bruce
drives fist to his jaw.

499. INT. SWAMI'S ROOM - DAY
MED. SHOT - SWAMI, DICK AND BRUCE

499.

As Swami rolls to floor, his turban falls off. Bruce
rushes over to fallen man and bends over him as Dick
comes over and picks up turban and examines it.

500. INSERT: THE TURBAN in Dick's hand.

500.

He turns the inside toward CAMERA and we see that
it has an earphone fixed in it from which a wire
runs off.

501. INT. SWAMI'S ROOM - DAY
MED. SHOT - DICK, BRUCE AND SWAMI

501.

As Dick, examining the turban, now follows the wire
and traces it to a small plug connection and mike
which are hidden under Swami's table. He turns to
Bruce who has just pulled the robe off the Swami,
and says with surprise.

DICK..(in surprise)
Bruce, look!,

Bruce turns, looks for a moment, nods his head.

BRUCE
I expected something like that.
Give me a hand with him, quick!

Dick lays turban on the table, then steps over to
Bruce and together they start lifting the Swami, without
robe or turban, and carry him to couch, which is
covered with an afghan.

502. INT. COUNCIL CHAMBER - DAY
CLOSE SHOT - DAKA

502.

He is seated at head of the table looking over some blueprints as the lights flicker on his radio and a buzzer sounds. He snaps on a switch and a voice comes over.

VOICE...(o.s.)

Linda Page left the hospital about twenty minutes ago to keep her date with the Swami. She should arrive there shortly.

DAKA

Good. Take your appointed stations and wait for her.

He snaps off the receiver and starts dialing his radio for something else.

503. INT. SWAMI'S ROOM - DAY
MED. SHOT - SWAMI, BRUCE AND DICK

503.

The Swami (without robe and turban) is securely tied and gagged and Bruce is just putting on his robe. He now reaches over for turban and as he picks it up, hears a buzzing sound. He puts the turban on his head, throws the radio switch under the table and speaks into mike in a deep voice.

BRUCE

Yes?

504. INT. COUNCIL CHAMBER - DAY
CLOSE SHOT - DAKA

504.

Speaking into mike of his short wave set.

DAKA

Get rid of any customers you have.
Linda Page will be there any moment.

He listens for an answer, then snaps off set.

505. INT. SWAMI'S ROOM - DAY
MED. SHOT - BRUCE & DICK (CUT INTO ABOVE)

505.

as Bruce speaks into mike.

CONTINUED:

505. CONTINUED:

505.

BRUCE..(into mike)

I am ready.

He snaps off the set, then turns to Dick.

BRUCE...(puzzled)

Say, that was a strange voice!

He has no time to waste, however, and says to Dick:

BRUCE

Linda'll be here right away. Go outside and tell Alfred to keep out of sight until Linda comes out again and then follow her -- You hang around - I might need you.

DICK

Check.

He turns quickly and exits.

506. INT. SWAMI'S ROOM - DAY
FED. FULL SHOT

506.

As Bruce, in robe & turban, walks over to the couch which has a large afghan draped over the back, turns the Swami over, face down, and covers him with the afghan. He now walks back to the table and changes a small spot light, which was set up so as to shine into the face of the person sitting in the chair across the table and silhouette the fortune teller's face.

507. EXT. SWAMI'S PLACE - DAY
FED. SHOT

507.

Dick is standing in a doorway, next to the Swami's place. He looks off and reacts. CAMERA PANS OVER IN direction he looked to reveal Linda approaching, carrying purse. CAMERA PANS WITH her as she passes by Dick, who has turned his back to the street, and stops in front of the Swami's window. She looks at the window for a moment, then turns and enters the store. PANS BACK to Dick as Alfred is about to pass him. He reaches out and drags him into the doorway and puts his hand over his mouth to stop him from calling out.

508. INT. SWAMI'S ANTE-ROOM - DAY
MED. SHOT

508.

Linda enters the room, carrying purse, stands there for a moment, looking around rather uncertainly when a voice comes over:

VOICE..O.S.
Enter the Temple of Fato. Swami
Dhar will see you in here.

She crosses to the curtained door and goes into the other room.

509. INT. SWAMI'S ROOM - DAY
MED. SHOT

509.

Bruce, now fully dressed as the Swami in robe and turban, is seated in the chair behind the table. The Swami is covered by afghan on couch. Bruce is in complete silhouette and points to the chair across the table for Linda to sit down. The spot lite is toward Linda. She sits and doing so, says:

LINDA
I was told to come here to receive
some information about my Uncle,
Mr. Martin Warren.

510. INT. SWAMI'S ROOM - DAY
CLOSE SHOT - BRUCE AND LINDA

510.

Spot lite on Linda. Bruce, in robe and turban, looks into the crystal ball for an instant, then says to her, using a deep voice:

BRUCE...(deep voice)
You are in grave danger, Miss
Page.

Linda reacts with a start.

LINDA:
Who are you?

BRUCE...(deep voice)
Never mind that -- Leave here at
once and return to your home. Go!

She hesitates a moment, then rises quickly, CAMEL PANS HER TO the door where she stops, glances over her shoulder for a moment, then exits quickly.

511. INT. SWAMI'S ANTE ROOM - DAY
LED. SHOT

511.

Linda, carrying purse, comes from Swami's room (R-L), to go to the outside door. As she moves along the draped wall, a hand holding a handkerchief comes out of the drapes and clamps over her mouth, then another arm pulls her behind the drapes (L-R). We notice that the hidden attacker is wearing some sort of a grayish uniform, which later turns out to be a bank guard's outfit.

512. INT. SWAMI'S ROOM - DAY
LED. SHOT

512.

Bruce has already taken off his turban and is just slipping out of the Swami's robe. Believing that Linda is out on the street by now, he lifts the afghan and turns Swami Dhar on his back. The latter is still securely gagged and tied. Now Bruce walks over to the phone and dials a number, and after a moment, speaks into receiver:

BRUCE..(into phone)
Police department? This is the
Batman -- Tell Captain Arnold there
is a package waiting for him at 720
Front Street. It's securely wrapped
and tied but may spoil if kept off
the ice too long.

He hangs up without waiting for an answer, gives the Swami one last look and exits from room.

513. EXT. SWAMI'S PLACE - DAY
LED. FULL SHOT

513.

As Bruce comes from the interior, looks around a moment, then walks (R-L) toward the doorway where Dick and Alfred are hidden. They step out to meet him. CAMERA MOVES IN. Bruce apparently is surprised to see Alfred still there.

BRUCE..(to Alfred)
Why didn't you follow Linda when
she came out?

Before Alfred can answer, Dick breaks in.

DICK
She hasn't come out!

CONTINUED:

513. CONTINUED:

513.

ALFRED

We never took our eyes off that
fortune teller's establishment, sir.

Bruce turns quickly - the others follow (L-R), CAMERA
PANNING THEM BACK to the Swami's place, which they all
enter.

514. INT. SWAMI'S ANTEROOM - DAY
FULL SHOT

514.

As Bruce, Alfred and Dick enter (L-R), start pulling
the drapes aside and find a door which leads into a
corridor. They all exit thru it.

This corridor, which is built like an "L" leads
from the Swami's anteroom to a door at the other
end, which in turn opens to the rear of the building.

515. INT. SWAMI'S "L" CORRIDOR - DAY
FULL SHOT

515.

As Bruce, Dick, Alfred run thru it.

516. INT. SWAMI'S "L" CORRIDOR - DAY
FULL SHOT - TOWARD DOOR TO EXTERIOR

516.

THE door to the exterior is partly open. Linda Page
is lying on the floor unconscious. Next to her lies
her open purse. The three men come in PAST CAMERA
and stop by her side. Bruce bends over her and lifts
her head. Alfred starts to fan her. Dick, noticing
the partly open door, rushes toward it and looks out.

517. EXT. STREET REAR OF SWAMI'S BLDG - DAY
FULL SHOT - FROM DICK'S ANGLED

517.

As an armored bank truck (L-R) just pulls away from
curb and starts to pick up speed. Hank driving --
Ererman and Brott inside.

518. INT. SWAMI'S "L" CORRIDOR - DAY
MED. SHOT - SHOOTING TOWARD DOOR TO EXTERIOR

518.

Bruce and Alfred are still working over Linda (open
purse at her side). Dick in b.g. at door, turns and

CONTINUED:

512. CONTINUED:

51 .

comes running in to them. Dick breathlessly says:

DICK..(breathlessly)
An armored car just pulled away
from the rear of this building.

Bruce interrupts him.

BRUCE
Wait a minute!

He quickly picks up Linda's open purse, looks thru
it, quickly says:

BRUCE
They stole Linda's delivery order
for the radium and must be on
their way now to get the shipment.

He jumps up just as Linda starts slowly to come to
and says:

BRUCE...(to Alfred)
Take Miss Mayo back to the hospital
in a taxi as soon as she feels a
little better. Tell her that after
she called, we were worried about
her and came down here. We'll try
to head off that armored car.

ALFRED
Yes, indeed, sir. Good hunting, sir.

He keeps on fanning her. Bruce and Dick exit from
scene quickly (R-L).

513. EXT. CITY STREET - DAY
RUBBY - ARMORED CAR

51..

The car is being driven by Hank (L-R) fairly fast
thru a city street.

514. INT. ARMORED CAR - DAY
JIGGLE SHOT

52..

Inside the car are Brennan and Brett, both in black
guard uniforms. (Terry gun somewhere about.) Brett

CONTINUED:

519. CONTINUED:

520.

is seated in the gun turret of the car and keeps a lookout thru the vision box of the turret where the machine gun is also mounted. Brennan is seated on a bench. A third man, Hank, is driving the car but is not visible from the inside. Brennan holds some papers in his hand.

BRENNAN

These papers we took from that
Page girl will make it a cinch
for us to get that radium.

They both grin with satisfaction.

521. EXT. STREET NEAR BANK'S PLACE - DAY
FULL SHOT - ON BRUCE'S CLOSPERAEATOR

522.

(RUN OUT R-L.... DRIVE OFF L-R). Car is parked
at curb. Bruce and Dick come running into scene.(R-L)
Bruce takes wheel, Dick goes in the rear seat.
Bruce starts the car and drives out fast.(L-R)

DISE TO:

523. EXT. ANOTHER CITY STREET - DAY
MUNDY BRUCE'S PHAETON (TOP UP)

524.

Bruce driving - Dick in rear seat. As it comes from
around a corner(L-R) and CAMERA TAKES it down the
street. It is traveling fast.

DISSOLVE TO:

525. INT. BRUCE'S CAR - DAY
CLOSE-UP (REARVIEW - TOP UP)

526.

Dick in his Robin outfit is now driving (L-R) and
Bruce is in the rear seat almost completely changed
into his Batmen costume. Bruce leans forward and
says to Dick:

BRUCE

Turn on 19th Street to avoid
traffic.

Dick nods.

524. EXT. STREET AT INTERSECTION - DAY 524.
RUBY - BRUCE'S PHAETON (TOP UP)

Robin driving (L-R). Bruce changing to Batman in rear seat. As the car comes to the intersection and turns down the side street.

525. EXT. OUTWIRTS OF CITY - DAY 525.
RUBY - THE ARMORED CAR

Hank driving - Brennan and Brett inside. The car is just leaving the city proper and gets into a country road (L-R). CAMERA PANS WITH IT.

526. EXT. ANOTHER OUTLYING CITY DISTRICT - 19TH ST. - DAY 526.
RUBY - BRUCE'S CAR (PHAETON - TOP UP)

Robin driving, (L-R) Bruce changing to Batman in rear seat. As the phaeton comes down 19th Street, CAMERA PANNING WITH it as it rounds a curve.

527. EXT. COUNTRY ROAD AT 19TH STREET - DAY 527.
RUBY ARMORED CAR

Hank driving - Brennan and Brett inside. As it comes from around a curve and PAST CAMERA at intersection of this road and 19th Street.

528. EXT. COUNTRY ROAD AT 19TH ST. INTERSECTION - DAY 528.
RUBY - BRUCE'S CAR - (PHAETON - TOP UP)

Robin driving (L-R) - Bruce changing to Batman outfit in rear. As car approaches the intersection and turns into the same road the armored car is taking.

529. INT. BRUCE'S CAR - DAY 529.
CROSS (PHAETON - TOP UP)

Robin is driving (L-R). Bruce is now completely changed into his Batman outfit. He looks ahead and spots the armored car.

BATMAN

I told you we'd head them off.

With that he climbs from rear to the front seat and sits next to Robin.

150. INT. ARMORED CAR - DAY
JIGGLE SHOT (L-R)

577.

As Brett, in gun turret, spots Bruce's car which is gaining speed, he says to Brennan on bench. (Torrey gun somewhere about.)

BRETT

There's a car trying to catch up to us. Tell Hank to stop on it.

Brennan gets up and talks into the tube that leads to the driver's place outside.

BRENNAN

We're being followed. Give her the gas!

581. INT. DRIVER'S SEAT ARMORED CAR - DAY
PROCESS

581.

The driver, Hank, nods and steps on accelerator (L-R).

582. EXT. COUNTRY ROAD - DAY
RUNBY - ARMORED CAR

582.

Hank driving - Brett and Brennan inside. As the armored car leaps ahead and gains speed. (L-R)

583. EXT. COUNTRY ROAD - DAY
RUNBY BRUCE'S CAR (PHAEON - TOP UP)

583.

Robin driving - Batman front seat. As the phaeton goes by also gaining speed. (L-R)

584. EXT. ROAD - DAY
LONG SHOT - ARMORED CAR & PHAEON

584.

Armored car thru fast.

Hank driving, Brett and Brennan inside. As armored car clears, Bruce's phaeton, top up, thru faster. Robin driving, Batman in front seat with him.

585. INT. ARMORED CAR - DAY
JIGGLE SHOT (L-R)

585.

Brett is looking thru the turret opening, then calls down to Brennan: (Torrey gun somewhere about).

CONTINUED:

535. CONTINUED:

536.

BRETT... (alarmed)
It's the Batman -- but he can't
get to us in here.

Brennan steps up to him and says:

BRENNAN
Let 'em have it.

Brett nods and starts firing the machine gun.

536. EXT. ROAD - DAY
LONG SHOT (ARMORED CAR & PHANTOM-top up)

537.

Armored car thru fast, Hank driving, Brennan and Brett
inside. Gun shots coming from gun slot (fire effect).
As it clears, Bruce's car thru fast out of b.g. and
passes CAMERA (L-R). Robin driving, Batman in front
seat.

537. INT. BRUCE'S CAR - DAY
CLOSE PROCESS SHOT (PHANTOM -TOP UP)

538.

BATMAN
Close in. Get alongside.

ROBIN
What for? You can't break into
that thing.

BATMAN
I can blast my way in if there's
any kick left in this radium gun.

He picks up radium pistol, starts to open door to
get on running board. (L-R)

538. EXT. ROAD - DAY
FULL SHOT (ARMORED CAR & PHANTOM - TOP UP)

539.

Hank driving, Brennan and Brett inside. The armored
car coming fast into CAMERA (L-R), gun firing.
Bruce's car, Robin driving and Batman out of car
onto running board, closing in fast from behind and
driving alongside as they flash past CAMERA. GUN SHOTS
come from armored car.

539. INT. ARMORED CAR - DAY 539.
JIGGLE SHOT (L-R)

Brennan firing torry gun at gun slot.

540. EXT. ROAD - DAY 540.
RUNNING SHOT (INSERT CAR - L to R)

ARMORED CAR AND PHAETON-Top up. Bruce's car, with Robin driving, pulls up to armored car, which Hank is driving - guns firing from turret & gun slot. Batman(double) with radium gun in hand, is standing on running board. He makes a surprising leap upward over the side of car to top of armored car. He is above gun slot.

541. EXT. ARMORED CAR ROOF - DAY 541.
CLOSE PROCESS SHOT (L-R)

On top of armored car as Batman lands crouching, radium gun in hand.

542. EXT. ROAD - DAY 542.
FULL SHOT (ARMORED CAR & PHAETON - TOP UP)

Hank driving armored car. Robin driving phaeton. Batman on roof of armored car with radium gun. On the running cars, Bruce's car dropping back.

543. EXT. ARMORED CAR ROOF - DAY 543.
CLOSE PROCESS SHOT (L-R)

Batman aims gun at top of car. Sparks hit in stream of lightning striking the metal roof.

544. INSERT: CLOSE SHOT ON ROOF 544.

The hissing metal striking and moving in a circle, melting thru the metal as it goes.

545. INT. ARMORED TRUCK - DAY 545.
JIGGLE SHOT

Brett, at machine gun and Brennan with torry gun, as the sparks from radium gun come thru opening which has been cut, and hits them. They go down on the floor, out. Batman's head comes in from above and he withdraws it when he sees the men are cut.

546. INT. ARMORED CAR - DRIVER'S SEAT - DAY 546.
PROCESS SHOT (L-R)

Hank driving, as Batman with radium gun, forces the door and comes to him, reaching to gain control of wheel.

547. EXT. ROAD - DAY 547.
TRAVEL SHOT (INSERT CAR) (L-R)

Hank at wheel - Batman trying to get wheel, with radium gun in hand. (doubles) Armored car weaves from side to side. RUN FOR FOOTAGE.

548. INT. ARMORED CAR, DRIVER'S SEAT - DAY 548.
CLOSE SHOT ON FIGHT (PROCESS) (L-R)

Hank, behind wheel, and Batman struggle for control of the wheel. Doing so, the Batman drops radium gun.

549. EXT. ROAD AT CLIFF - DAY 549.
LONG SHOT (L-R)

Hank driving - Batman trying to gain control. (doubles) Armored car zig-zags and finally goes off the road, crashes thru the rail.

550. EXT. CLIFF - DAY 550.
MINIATURE (L-R)

Hank driving, Batman trying to gain control (doubles). Armored car crashes over cliff and hurtles down to very bottom of canyon, breaking up with a terrific crash!...

FADE OUT.

END OF CHAPTER FOUR

B A T M A N

With

Robin, The Boy Wonder

....

CHAPTER 5

FADE IN:

OVERLAP -

5 - 1
SEQ 8

551. EXT. ROAD - DAY (L to R) 551.
RUNBY

Hank driving - Batman trying for control - The armored car, out of control, as it weaves from side to side.

552. INT. ARMORED CAR -DRIVER'S SEAT- DAY 552.
(PROCESS) - L to R
CLOSE SHOT - OF BATMAN , WITHOUT RADIUM GUN

Hank driving - reacting quickly as he realizes car is out of control and heading for the guard rail. He moves to side of door away from driver.

553. EXT. ROAD AT CLIFF - DAY (L to R) 553.
MED. SHOT - ARMORED CAR

The armored car crazily careens off the road as the Batman leaps from the driver's compartment.

554. EXT. ROAD AT CLIFF - DAY (L to R) 554.
CLOSE SHOT - ARMORED CAR & PHAETON (Top up)

Batman, without radium gun, as he hits the ground and tumbles and rolls to the side of the road. Bruce's car, driven by Robin, zooms thru the same scene - L to R.

555. OVERLAP SCENE OF ARMORED car going over the 555.
cliff.

556. EXT. ROAD AT CLIFF - DAY
MED. CLOSE SHOT

556.

Of Batman, without radium gun, as he gets groggily to his feet, and shakes his head to clear it. SOUND of Robin's car screeching to a stop and the door banging shut.

Robin runs in breathlessly - R to L

ROBIN...(panting)
You all right, Bruce?

BATMAN
Yeah...I think so.

He moves his arms, flexes his muscles to see if anything seems broken, then nods his head that everything is okay.

ROBIN
Take it easy for a minute -- I'll go see if we can do anything for those men in that armored car.

Robin starts to go but Batman stops him.

557. EXT. ROAD AT CLIFF - DAY
TWO SHOT - BATMAN & ROBIN

557.

BATMAN
Better let me do that. They won't be a very pretty sight. Change your clothes and turn the car around.

Robin nods agreement and Batman starts - L to R from scene as we -

DISSOLVE TO:

558. INT. BRUCE'S CAR - DAY (PROCESS) (R to L)
MED. CLOSE SHOT - PHANTOM - Top Up

558.

Of Bruce and Dick in car, with Dick driving. Bruce has gotten out of his Batman outfit and is just putting on his coat.

559. INT. DR. BORDEN'S OFFICE - DAY
MED. SHOT - LINDA, ARNOLD & ALFRED

559.

Linda is resting on the couch. Captain Arnold is beside her with Alfred standing nervously by. Linda looks hardly any the worse for wear from her trying ordeal.

ARNOLD
Don't worry, Miss Page, the radium is safe. Now, could you give me any sort of description of the men who tried to steal it?

LINDA
I'm afraid not. I didn't get a good look at them.

She turns to Alfred and says to him suspiciously:

LINDA
Funny you happened to be near that Swami's place just at the right moment.

Arnold shoots Alfred a questioning look.

ARNOLD
Yeah -- what about it?

Alfred looks quite uneasy but the tension is relieved for the moment when the phone starts to ring. Arnold walks over to the desk and picks it up.

ARNOLD...(into phone)
Hello...
(he listens for a moment)
Yes, Captain Arnold speaking.

560. INT. DR. BORDEN'S OFFICE - DAY
CLOSE SHOT -- LINDA & ALFRED

560.

As Alfred comes very close to Linda and says in a low confidential voice.

ALFRED
You see Miss...

CONTINUED:

560. CONTINUED:

56C.

Alfred coughs and stalls a moment as he tries to think of something to tell Linda so that she won't suspect that Bruce was also at the Swami's.

ALFRED

While Mr. Wayne and Dick were attending the Polo match, I thought I'd sneak away and---have my fortune told, too...There might be a tall, dark woman coming into my life - if you'll pardon me, Miss!

Alfred pretends embarrassment.

LINDA

Why Alfred -- you amaze me.

ALFRED

I hope you won't mention it to the Master...

LINDA

You can depend on that because I have a little secret, too.

ALFRED

Really?
(he leans in closer)
What is it?

LINDA

I met the Batman.
(she adds dreamily)
And is he charming...

ALFRED

(with mock surprise)
Really, Miss?

Linda nods and putting her finger to her lips:

LINDA

Now, Mum's the word - don't forget.

ALFRED

You can depend on me, Miss.

561. INT. DR. BORDEN'S OFFICE - DAY
CLOSE SHOT

561.

On Captain Arnold at phone.

ARNOLD

Okay, Eberle - I'll come back
to the station right away.

He hangs up the receiver and turns, CAMERA PANNING
HIM BACK to Linda and Alfred.

ARNOLD

Well, you won't have to worry about
identifying those men...That stolen
armored car has been found wrecked,
with all three of the men killed.

DISSOLVE TO:

562. INT. COUNCIL CHAMBER - DAY
MED. FULL SHOT -- DAKA, FLETCHER, MARSHALL,
WALLACE, PRESTON

562.

Daka is seated at head of council table. Fletcher sits
on one side of the table closest to Daka. In the other
chairs are seated Marshall, Wallace and Preston. There
are several vacant chairs left at the table.

DAKA

You are aware of course that your
late colleagues not only failed
miserably in their attempt to get
the much needed radium for our
secret weapon, but they also lost
their worthless lives.

563. INT. COUNCIL CHAMBER - DAY
MED. CLOSE SHOT -- PRESTON

563.

His face showing no emotion, CAMERA PANS ALONG,
showing the rest of the men - Wallace, Marshall,
Fletcher - all of them with the same ruthless expressions.
The death of their late comrades causing them no emotion
whatever, as Daka's voice comes over scene.

DAKA'S VOICE...(O.S.)

We will find other means of securing
radium but in the meantime we must
secure new members to help us carry
on the work of the League of the New
Order.

CONTINUED:

563. CONTINUED:

563.

FLETCHER

Two of my former business associates
were paroled last week. Maybe I can
induce them to join.

564. INT. COUNCIL CHAMBER - DAY
CLOSE SHOT -- DAKA

564.

As he nods approvingly.

DAKA.

Very good, Mr. Fletcher. Let us
hope they prove of more value
than their predecessors.

The shrill staccato sound of a radio comes over.

Daka looks toward the short-wave radio equipment at
the end of the table. CAMERA PULLS BACK to take in set...
Light is flashing on and off. Daka picks up a set of
earphones with mouthpiece attached to them and puts them
on, then starts to tune in on set.

DAKA.

Our short wave radio.

565. INT. COUNCIL CHAMBER - DAY
CLOSE SHOT -- DAKA AT RADIO

565.

As he gets tuned in and speaks into the mike.

DAKA.

Go ahead, please.

He starts to listen.

566. INT. SUBMARINE RADIO ROOM - DAY
MED. FULL SHOT

566.

This is the radio room of a Japanese submarine. The
radio operator is seated at the radio, also wearing
ear phones. Near him stands the submarine commander.
The operator takes off the ear phones and hands them
to the commander, saying:

RADIO OPERATOR

Ready, sir.

CONTINUED:

566. CONTINUED:

566.

The commander nods, takes the earphones, puts them on and speaks into the mike, as CAMERA MOVES IN.

SUB COMMANDER

Captain Numa Kuri commanding submarine 918 of His Majesty, Hirohito's Imperial Navy has message for his Highness Princeo Tito Daka.

567. INT. COUNCIL CHAMBER - DAY
CLOSE SHOT -- D.K.A.

567.

Daka speaks into mike:

D.K.A.

This is Dr. Tito Daka. What is your message, Captain Kuri?

568. INT. SUBMARINE RADIO ROOM - DAY
CLOSE SHOT- SUB COMMANDER

568.

As he speaks into mike:

SUB COMMANDER

We carry large valuable package for you from Japan. Unfortunately, we cannot deliver same to you directly.

569. INT. COUNCIL CHAMBER - DAY
CLOSE SHOT -- D.K.A.

569.

Daka speaks into mike:

D.K.A.

Then where do you intend to leave it, Captain?

570. INT. SUBMARINE RADIO ROOM -
CLOSE SHOT - SUB COMMANDER

570.

As he answers Daka:

SUB COMMANDER

Pick up package at Smuggler's rocks at low tide tonight -- Follow instructions of plan ninety-four... Banzai.

5 - 8
SEQ 8

571. INT. COUNCIL CHAMBER - DAY
CLOSE SHOT - DAKA

571.

DAKA

Banzai.

He flips off the switch, takes off earphones and turns to his men.

572. INT. COUNCIL CHAMBER - DAY
MED. SHOT -- DAKA and GROUP - FLETCHER,
MARSHALL, WALLACE, PRESTON

572.

Daka addresses Fletcher:

DAKA

Fletcher, contact Hills Brothers Mortuary and rent one of their hearses. Line up your new men for tonight and proceed as outlined in plan 94.

DISSOLVE TO:

573. INT. BRUCE'S LABORATORY - DAY
MED. CLOSE SHOT -- DICK & BRUCE

573.

Bruce is apparently trying to put together the parts of the smashed radium gun. He turns to Dick, saying:

BRUCE

This radium gun is certainly smashed up -- the armored car must have rolled over it.

DICK

I think you're wasting your time.

BRUCE

Guess you're right. There are too many parts missing.

At this moment the door is heard to open o.s. CAMERA PANS OVER just as Alfred, carrying some mail, steps into the room - CAMERA PANS HIM OVER to Bruce and Dick.

ALFRED

The afternoon's mail just arrived, sir.

CONTINUED:

573. CONTINUED:

573.

He hands several letters to Bruce, but keeps a commercial size envelope in his hand. Bruce looks over the closed mail showing little interest, then notices the envelope Alfred is holding out.

BRUCE

What's that?

ALFRED

Nothing of any interest, sir. Just an advertisement. I'm going to throw it away.

Bruce holds out his hand.

BRUCE

Let's see it.

Alfred hands it to him.

574. INT. BRUCE'S LAB - DAY
CLOSE SHOT -- BRUCE AND ALFRED

574.

As he takes the envelope, looks at it and registers great surprise, then says to Alfred:

BRUCE

I thought I told you never to throw anything away.

Alfred is rather hurt.

ALFRED

But if I saved all the trash that comes thru the mail, sir, we would clutter an entire room with it.

Bruce disregards this and showing Alfred the envelope points to something thereon.

BRUCE

Notice how the stamps are fixed to this envelope?

Dick crowds in to look at it.

575. INSERT -- ENVELOPE - showing it is addressed to Bruce Wayne, 1918 Hill Road, Los Angeles and has a 1½ cent stamp affixed to the lower left hand as well as the upper right hand corner.

575.

576. INT. BRUCE'S LAB - DAY
MED. CLOSE SHOT -- BRUCE, ALFRED & DICK

576.

Alfred is surprised as he says:

ALFRED

I should say that's rather odd, sir.

Bruce turns to Dick.

BRUCE

It contains a code message -- come
over here and I'll show you.

Bruce walks over to the lab table, followed by Dick
and Alfred, CAMERA PANNING WITH THEM.

577. INT. BRUCE'S LAB - DAY
MED. SHOT -- AT LAB TABLE - BRUCE, DICK, ALFRED

577.

Bruce opens the envelope and takes a sheet of folded
paper from it. He unfolds this sheet and it is just
plain white paper. Alfred laughs.

ALFRED

That's a good one on you, sir.
Probably one of those April Fool
Day jokes.

Bruce, ignoring this, picks up a bottle containing some
fluid and pours it into a tray. Now he immerses the paper
into the solution. Dick and Alfred watching intently.

578. INSERT - CLOSEUP of paper in tray as writing
of secret message starts fading in on it.

578.

Bruce's voice comes over as he reads what appears on pa...

BRUCE'S VOICE...O.S.

Enemy has knowledge of construction of
new design airplane motor at Lockwood.
May attempt sabotage. Take necessary
action to forestall any such move...

DX-5-N2

579. INT. BRUCE'S LAB - DAY
MED. SHOT - AT LAB TABLE

579.

As Bruce finishes reading the instructions, turns to Dick:

DICK... (eagerly)

Your first special assignment
from Washington!

BRUCE

That's right - there'll be two new men
by the name of Bruce and Dick working
at Lockwood tomorrow.

FADE OUT.

580 . 582. 584. 586. 588. 590.
581. 583. 585. 587. 589. OUT

FADE IN:

591.

591.

INT. LAB CORRIDOR - NIGHT
AT SECRET DOOR TO TUNNEL #1

As Fletcher, Marshall, Burke and Kline, carrying a coffin, step into the lab corridor thru a secret panel which has just been opened for them by Daka. (Tunnel #1 which leads to 45 Bell Street Exteriors reached thru this panel. This will be used in a later episode.) The four men turn toward door leading into the laboratory. As soon as they clear, Daka pulls the lever again and the door to the tunnel swings shut. Daka exits from scene (R to L)

592.

INT. DAKA'S LABORATORY - NIGHT
LT DOOR

592.

As the door is opened by Daka, the four men, Fletcher, Marshall, Burke and Kline, holding the coffin are soon standing there and permitting Daka to enter ahead of them. As Daka comes thru the others follow. CAMERA pulls BACK as the men place the coffin in the center of the room.

593.

INT. DAKA'S LABORATORY - NIGHT
CLOSE ON COFFIN

593.

As Daka steps over to it and asks Fletcher:

DAKA

Encounter any difficulties, Mr. Fletcher?

Fletcher smiles as he lights a cigarette.

FLETCHER

None at all. As soon as the tide went out, we went into the cove and found the crate lying right there on the rocks.

Marshall adds to Fletcher's story.

MARSHALL

It was a little wet, but I guess the water won't hurt the contents very much.

CONTINUED

593. CONTINUED:

593.

DAKA

Not if we work fast. Take
the box out of the coffin
and open it.

Fletcher, Marshall, Burke & Kline start to comply
with this order as Daka turns and walks away from
them, CAMERA PANNING him to his work bench,

594. INT. DAKA'S LABORATORY - NIGHT
CLOSE SHOT - DAKA

594.

He picks up two heavy wires with clamps on one end
connected together with a plug at the other end.
He puts the plug into the socket of a weird-looking
electric machine which has a rotating disc attached
to an extension arm (Strickfaden). Now he pulls
on a pair of rubber gloves, then pushes the plug of
the electric machine into a wall socket. He throws
a high tension switch and the machine starts to hum.
At this moment, Fletcher's VOICE COMES IN FROM O.S.

FLETCHER'S VOICE O.S.

Hey!...There's a dead body in here!

Daka turns in Fletcher's direction and answers with
a cynical smile:

DAKA

A body, yes -- but not a dead
one, gentlemen!

On this the CAMERA PANS over to Marshall, Fletcher,
Burke and Kline. The lid of the coffin has been
removed. The crate is laying open beside it and in
the crate we see a Jap in uniform lying on his back,
his eyes closed and apparently dead. The four men
seem horrified as Daka walks in to them and bends
over the body. He shields what he is doing with his
back to the CAMERA, the others step closer to watch
him.

595. INT. DAKA'S LABORATORY - NIGHT
CLOSE SHOT ON DAKA

595.

The body and Daka's hands, (with rubber gloves)
below the frame line as he says to the group:

CONTINUED:

595. CONTINUED:

595.

DAKA

This brave son of Heaven is only under a hypnotic spell -- or what is known as a state of suspended animation. I will bring him back to consciousness.

596. INT. DAKA'S LABORATORY - NIGHT
MED. SHOT - GROUP -- DAKA, FLETCHER,
MARSHALL, BURKE, KLINE

596.

As Daka (rubber gloves on) steps away from the body and walking over to the electric machine, says to the men.

DAKA

Bring him over here.

Kline and Burke pick up the crate and carry it over to the machine, followed by Marshall and Fletcher.

597. INT. DAKA'S LABORATORY - NIGHT
MED. CLOSE SHOT - AT MACHINE -- DAKA,
FLETCHER, MARSHALL, BURKE, KLINE

597.

As the men put down the crate, Daka (rubber gloves) picks up the wires he formerly plugged into the machine which is still humming. He attaches a clamp from each end to the wrists of the Jap in the crate, then says to the group:

DAKA

He may come back to life for only a few minutes - but long enough to divulge the information he has been entrusted with.

Daka steps back to the machine, throws the switch at the base of it which makes the disc revolve and send out millions of sparks.

598. INT. DAKA'S LABORATORY - NIGHT
MED. CLOSE SHOT ON CRATE

598.

The group, Fletcher, Marshall, Burke & Kline start to crowd around the body which remains motionless for a short while, then his eyelids start to flutter and he starts to move.

599. INT. DAKA'S LABORATORY - NIGHT
MED. SHOT

599.

Daka (rubber gloves on) at machine sees the man is coming to. He quickly throws the switch. The disc slows down, the sparks diminish. He hurries over to the crate and helps the Jap who is starting to sit up. Daka quickly disconnects the clamps from his wrists.

600. INT. DAKA'S LABORATORY - NIGHT
CLOSE SHOT ON JAP

600.

The Jap looks about, frightened at first, but upon seeing Daka (rubber gloves on) starts to relax. Daka bends close to him and says:

DAKA

Welcome to the country that will soon become a colony of our expanding Empire.

JAP

Banzai, Prince Daka. I have important message from Tokyo.

He gasps and shudders, then continues:

JAP

Secure Lockwood plane with new secret motor -- fly it to Pelican Island for rendezvous with submarine.

He rips off the top button from his tunic and hands it to Daka, saying:

JAP

Further instructions in here.

The Jap gasps once more then sinks back. CAMERA PULLS BACK as Daka straightens up, and says to the group:

DAKA

His mission is completed -- it is now up to us.

FLETCHER

He didn't have a chance to tell you very much.

601. INT. DAKA'S LABORATORY - NIGHT 601.
ANOTHER ANGLE - CUTTING OUT THE CRATE--DAKA,
FLETCHER, MARSHALL, BURKE, KLINE

As Daka (rubber gloves on?) holds up the button and shows it to the men, saying:

DAKA
Everything else we must know, we
will find in here.

He starts twisting the button between his fingers.

602. INSERT: The button as the back screws off 602.
revealing a hollow center in which
are tiny bits of film.

603. INT. DAKA'S LABORATORY - NIGHT 603.
CLOSE SHOT -- DAKA

He removes the film from the button and shows it to the men, saying:

DAKA
These pieces of film will tell
the rest of his message.

604. INT. DAKA'S LABORATORY - NIGHT 604.
MED. SHOT ON THE GROUP -- DAKA, FLETCHER
MARSHALL, BURKE, KLINE

As the men watch Daka, intensely interested, and Marshall says:

MARSHALL
Something like "V" mail, I guess.

DAKA
Exactly, Mr. Marshall, and we are
equipped to decipher it.

Daka walks over to the cabinet by the table - the group following him as CAMERA PANS THEM OVER.

605. INT. DAKA'S LABORATORY - NIGHT
MED. SHOT -AF CABINET --DAKA, FLETCHER,
MARSHALL, BURKE, KLINE

605.

(Light change - lights turned off - Lite effect)

As Daka opens it and takes out a small projector and a rolled up screen. He hands the screen to Marshall who exits with it from scene. Daka sets the projector on the table, connects it to a wall plug. The projector lights up and he inserts one of the pieces of film into it. CAMERA PULLS BACK to a FULLER SHOT which now takes in the screen Marshall has just hung up against the wall. Marshall comes back to the group as Daka says:

DAKA

Turn off the lights, please.

Fletcher complies and the room goes dark - except for the spot where the projector shines on the screen.

606. INT. DAKA'S LABORATORY - NIGHT -LIGHTS LOW
CLOSE SHOT ON SCREEN

606.

A map showing on it. It is a bit out of focus but quickly becomes very sharp and distinct, and shows the ground plan of the Lockwood factory. The words -- LOCKWOOD AERONAUTICS COMPANY are written at the bottom of the map and one small building, away from the rest, is marked with a cross - Same building as in Sc. 609. Daka's voice comes over:

DAKA'S VOICE OVER

The cross marks the hangar where they keep the plane -- We will make a photographic enlargement of this map and study it.

607. INT. DAKA'S LABORATORY - NIGHT
CLOSE SHOT ON GROUP NEAR PROJECTOR -
DAKA, FLETCHER, MARSHALL, BURKE, KLINE

607.

(Lights out - light change - lights turned on)

An effective shot until Daka says:

DAKA

Turn on the lights.

CONTINUED:

5 - 17
SEQ. 9 & 10

607. CONTINUED:

607.

Fletcher takes a step away and snaps the lights on. The room is lighted again. Daka turns off the projector and says to the men:

DAKA

To know where it is - is one thing --
to obtain possession of it is another.
But I have an idea, gentlemen....

FADE OUT.

END SEQ. 9

START SEQUENCE 10

FADE IN:.....DAY

INT. LOCKWOOD FACTORY - DAY
CLOSE SHOT ON DOOR

608.

On glass part of door is lettered:

LOCKWOOD AERONAUTICS COMPANY
D. S. EVANS
Personnel Manager

DISSOLVE TO:

609. INT. EVANS' OFFICE - DAY
MED. FULL SHOT

609.

This is a typical business office. On one side of the room hangs a large map, which is the ground plan of the factory. Bruce and Dick, both dressed in coveralls such as plant workers wear - lapel mike buttons - are looking at the map while Evans stands to one side of the map and points out a building. It is the same building that was marked with a cross on Daka's map in Sc. 606.

EVANS

This is the hangar where we are
conducting the experiments on our
new motor.

CONTINUED:

609. CONTINUED:

609.

CALERA ADVANCES as Dick says with much enthusiasm:

DICK

Then that's the place we'll have
to keep our eye on.

Evans and Bruce smile as the latter says to Evans:

BRUCE

Mr. Evans, can you assign us to a
station not too far from where they
keep that plane, without arousing
suspicion?

610. INT. EVANS' OFFICE - DAY
ANOTHER ANGLE

610.

As Evans walks over to his desk, Bruce and Dick
following. After a moment, Evans snaps his fingers,
saying:

EVANS

The best idea will be to have you
work as laborers in the stock
receiving yard close by that hangar.

DICK... (disappointed)

Just ordinary laborers, huh?

BRUCE

Yes - and we'd better get to work
before Mr. Evans fires us.

Evans laughs as he picks up two identification badges
from his desk and handing them to Bruce and Dick, says:

EVANS

These will identify you as Lockwood
employees.

The boys put on the badges and Dick starts to polish
his a little with his sleeve as CALERA MOVES IN TO
CLOSE UP of badge.

611. INSERT: CLOSE UP OF BADGE, showing the
inscription:

611.

917
M 802
LOCKWOOD

DISSOLVE TO:

612. EXT. CAVE OF HORRORS - DAY

612.

INSERT: ANOTHER BADGE showing inscription:

925
306

LOCKWOOD

CAMERA PULLS BACK TO SHOW that badge is being worn by a young man, JIM BRAMMEL, wearing the same kind of work clothes as Dick.

613. EXT. CAVE OF HORRORS - DAY
CLOSE SHOT - JIM

613.

CAMERA TRUCKS BACK further disclosing Jim in the company of another somewhat older man known as FRED who also wears one of the Lockwood badges on his working clothes. As Barker's spiel comes over, the CAMERA PULLS BACK to a FULL SHOT disclosing that the boys are near the entrance to the Cave of Horrors. A few other people are listening to the barker but business seems rather slow at the moment.

BARKER

Yessirree -- take a trip thru the celebrated chamber of horrors -- and see the life size models of the victims of savage enemies -- It'll make you think -- It'll make your blood run cold. Hey, you two fellows there....

He addresses his remarks to the two boys, Jim and Fred, and comes closer to them.

614. EXT. CAVE OF HORRORS - DAY
MED. CLOSE SHOT -- JIM AND FRED

614.

BARKER

You build planes -- I'm gonna let you in free -- After you've seen the exhibition, you'll build 'em twice as fast -- go ahead, boys, go on in...It's on the house!

Jim and Fred look at each other. Jim shrugs his shoulders:

CONTINUED:

614. CONTINUED:

614.

JIM
What can we lose? We've got a
couple of hours before we go to work.

FRED
Okay by me.

The barker smiles pleasantly and all three exit R to L
from scene.

615. EXT. CAVE OF HORRORS - DAY
MED. FULL SHOT ON ENTRANCE

615.

As the three men come to the ticket seller's window
and the barker passes Jim and Fred thru saying to the
ticket seller:

BARKER
Two on the house.

The seller nods and the men pass thru the turnstile.

616. EXT. CAVE OF HORRORS - DAY
MED. SHOT - ON PLATFORM

616.

As the two men get into a car -(attendant here).
It starts out and disappears into the tunnel.

617. EXT. CAVE OF HORRORS - DAY
CLOSE SHOT - ON SELLER'S CAGE

617.

As the barker picks up an inter-office phone and
speaks into it.

BARKER...(into phone)
Two mechanics from Lockwood are
starting through.

618. INT. CAVE OF HORRORS - TUNNEL -- DAY
TRAVEL SHOT (R to L)

618.

Jim and Fred in car go past a couple of the cave
exhibits.

619. INT. CAVE OF HORRORS TUNNEL LANDING- DAY 619.
MED. CLOSE SHOT

Of Caveman Set, as car comes into the scene and stops.
Fred and Jim look at each other:

JIM
This can't be the end of the line
already.

FRED
Maybe the car got stuck.

They both get out and step on the rocks. They start -
R to L - to push the car but it won't budge.

620. INT. CAVE OF HORRORS- TUNNEL LANDING - DAY 620.
CLOSE SHOT - JAP

The Jap stationed at this point with his club raised
starts to move his eyes and watches the boys closely
as Jim says o.s.

JIM'S VOICE...O.S.
It's a good thing we got in free.

621. INT. CAVE OF HORRORS TUNNEL LANDING - DAY 621.
MED. CLOSE SHOT - ON CAR

Both Jim and Fred are very disgusted as Fred says:

FRED
This whole thing is from hunger!

JIM
You said it!

Just then Daka's voice comes over from o.s.

DAKA... (O.S.)
This way please, gentlemen.

Both reel around in direction of voice.

622. INT. CAVE OF HORRORS- TUNNEL LANDING - DAY 622.
CLOSE SHOT ON OPEN DOOR TO COUNCIL ROCK (Looks R)

Daka is standing by the open door, wearing an Oriental kimono and smiling pleasantly. He motions for them to come over to him.

623. INT. CAVE OF HORRORS TUNNEL LANDING - DAY
CLOSE SHOT - FRED AND JIM (LOOK L)

623.

As they react to this invitation and believing it to be a part of the fun, Fred says good-naturedly:

FRED
Pretty good, Daki, your accent's
a little off but your makeup is
perfect.

He turns to Jim, saying:

FRED
Let's see what he can show us.

The two boys exit from scene in direction of Daka.
(R to L)

624. INT. CAVE OF HORRORS TUNNEL LANDING - DAY
MED. CLOSE SHOT ON LOCK TO COUNCIL CHAMBER (R to L)

624.

Daka is waiting for the boys who presently enter the scene. He turns aside to let Jim and Fred pass him. Jim gets a look inside and apparently seeing the idol, says:

JIM
This is more like it.

He starts to step thru.

625. INT. COUNCIL CHAMBER - DAY
CLOSE SHOT AT LOCK OF CAVE OF HORRORS

625

Hidden on this side of the door are zombies Warren and Brown. The moment Jim steps thru, Brown grabs him from behind and as Fred enters, Warren goes for him. Daka enters and shuts the door to the Cave. The zombies render the boys powerless.

DISSOLVE TO:

626. OUT

626.

627. INT. DAKA'S LAB - DAY
MED. FULL SHOT

627.

Jim is strapped in the Zombie Chair, a chromium head band around his head. His eyes are closed. Fletcher is just unstrapping his arms, as Daka picks up the zombie mike and speaks into it:

DAKA:

Open your eyes.

Jim's eyes slowly open. The expression is vacant, stupid.

DAKA:

What is your name?

JIM

Jim Brammel.

DAKA:

Stand up, Jim.

Jim rises and stands rigidly on his feet.

DAKA (into mike):

Has the new Lockwood motor been tested yet?

JIM (in monotone)

Yes, it's being tested every day.

DAKA (into mike)

Do you or your friend know how to fly a plane?

CONTINUED

627. CONTINUED

627.

JIM

Fred knows how.

DAKE (smiles)

Good!

He turns to Fletcher and says:

DAKE

Fletcher, have them bring in the
other man.

Fletcher starts for door, as we

DISSOLVE TO:

628. EXT. FACTORY YARD - LOCKWOOD PLANT - DAY
MED. FULL SHOT

628.

On piles of boxes and crates that are used to ship
various plane parts in. Dick and Bruce (lapel mike out)
(direction as 629) come into the scene carrying a large
box between them. They heave the box up on top of an-
other one. Dick pants a little with exertion. Both of
them are wearing the workman's clothes of coveralls.
Sound of motor starting comes over scene. They look -

BRUCE

Looks like they're about ready for
another test flight. Their work
will be through.

Dick nods and wipes his brow.

629. EXT. RUNWAY - DAY (STOCK) (CUT INTO ABOVE)

629.

Plane on runway with motor idling.

630. EXT. ROAD NEAR LOCKWOOD PLANT - DAY
RUNER

630.

The heaviest black sedan #1 goes by CAMERA, Marshall
driving, Fletcher, Fred and Jim in back seat.

631. INT. HEAVIES CAR #1 - DAY
FULL SHOT (PROCESS) (R to L)

631.

The car is being driven by Marshall. The two new zombies, Fred and Jim, are in the back seat, in work clothes. Fletcher is sitting between them. Marshall points ahead, saying:

MARSHALL
There's the plant.

632. EXT. ROAD NEAR LOCKWOOD PLANT - DAY
MED. SHOT (R to L)

632.

Marshall driving, Fletcher in rear seat center, as the heavies car #1, comes to a stop. Fred and Jim step out rear door. They are wearing caps or hats over their zombie bands. They exit from scene toward entrance to plant o.s. (R to L). The car drives off.

633. EXT. GATE TO LOCKWOOD PLANT - DAY
MED. CLOSE SHOT

633.

Workers are passing by the gateman who examines their passes, looks at their badges and then lets them go thru. Jim and Fred enter scene, passes in hand, show it and pass thru the gate without arousing suspicion. (Lunch boxes for workers.)

634. EXT. LOCKWOOD FACTORY YARD - DAY
MED. CLOSE SHOT - BRUCE AND DICK (lapel mike buttons)

634.

They are still standing where we left them before. The rumble of the airplane propeller is coming over scene.

BRUCE
That plane will be taking off in a few minutes. You stay here and keep your eyes open.

He starts to move away and Dick asks:

DICK
Where are you going?

BRUCE
Just want to scout around a little.
(he adds)
If you see anything suspicious, get in touch with me on your pocket radio.

635. EXT. LOCKWOOD FACTORY GROUNDS - DAY
MED. FULL SHOT

635.

A section of the grounds which is quite isolated and not far from where the plane is standing on the runway. Bruce comes walking along (lapel mike button), looks o.s. and exits. Noise of propeller carries over scene.

636. EXT. RUNWAY - DAY (SPOCK)
CLOSE SHOT - PLANE

636.

The plane standing ready for takeoff (L to R) - its propellers turning.

637. INT. PLANE - DAY (PROCESS - STILL PLANE)
MED. SHOT TOWARD DOOR

637.

As Bruce (lapel mike button) opens door and looks into plane, then enters it. There is no partition between the pilot's seat and the main body of the plane although there is a separate compartment in the rear. Bruce looks around a moment, then walks toward rear compartment, enters it, closing door after him.

638. EXT. LOCKWOOD FACTORY YARD - DAY
MED. CLOSE SHOT - DICK

638.

pretending to work as he keeps glancing about and toward the hangar. The signal on the pocket radio chirps warningly. Dick speaks into his lapel button mike as he clicks on the radio box in the pocket of his overalls.

DICK

Yes, Bruce...

639. INT. PLANE REAR COMPARTMENT - DAY
CLOSE SHOT

639.

Bruce talking to Dick via the pocket radio (lapel mike button)

BRUCE

I'm in the plane -- want to keep an eye on things while in flight.

640. EXT. LOCKWOOD YARD - DAY 640.
MED. CLOSE SHOT - DICK

As he finishes talking to Bruce.

DICK
Happy landings.

Dick snaps off the pocket radio, reacts as he looks off scene.

641. EXT. LOCKWOOD FACTORY YARD 641.
MED. SHOT

As Fred and Jim, the two zombies, come into scene and pass close to Dick (lapel mike button) He pretends to be working as he glances at them and says:

DICK (cordially)
Lookin' for someone?

The two zombies walk on thru the scene, paying no attention. Dick scratches his head, starts off after them.

642. INT. LOCKWOOD HANGAR - DAY 642.
MED. CLOSE SHOT LT DOOR NEAR WORKBENCH

As two pilots, wearing their flying togs, step up to a mechanic who is working at the bench. Seeing them, he smiles and says:

MECHANIC
She's all set, boys. Purrin' like a kitten.

1ST PILOT
Thanks, Mac. We'll give your regards to the angels.

Mac laughs. Jim and Fred walk into the scene. Mac looks at them in surprise.

MAC
Don't you fellows know you're not supposed to come into this hangar?

Jim, without warning, lands a punch on the jaw of Mac who goes down, then he jumps the first pilot. Fred swings on the second pilot.

643. INT. HANGAR - DAY
CLOSE SHOT - DOORWAY

643.

Dick (lapel mike button) comes around edge of door, reacts as he sees what is taking place.

644. INT. HANGAR - DAY
FULL SHOT - FIGHT

644.

Between the two pilots and the two zombies (Fred and Jim). Dick (lapel mike button) rushes into the fray - just as one pilot goes out cold from a punch by Fred. Dick and Fred start fighting.

645. INT. HANGAR - DAY
MED. CLOSE - FIGHT

645.

Dick and Fred battling. Dick (lapel mike button) is getting the best of the zombie as they trade punches.

646. INT. HANGAR - DAY
MED. SHOT - FIGHT

646.

Between Jim and other pilot. Jim knocks second pilot cold. He then picks up a piece of two-by-four from the workbench and goes to help Fred.

647. INT. HANGAR - DAY
MED. CLOSE SHOT - FIGHT

647.

Between Dick and Fred. Dick (lapel mike button) knocks Fred back and down. He steps back panting as Jim comes into scene with upraised two-by-four, starts bringing it down on Dick's head which is out of frame.

648. INT. HANGAR - DAY
MED. SHOT ZOMBIES (FRED & JIM)

648.

As they walk over to the fallen pilots, take their helmets from them which they put on and exit from hangar.

649. INT. HANGAR - DAY
CLOSE SHOT - DICK (Lapel mike button)

649.

Lying unconscious on the floor.

650. INT. PLANE - DAY (PROCESS - STILL PLATE) 650.
LED. CLOSE SHOT - DOOR OF PLANE

Jim and Fred, now in flying togs, climb into the plane,
close the door and seat themselves at the controls.

651. EXT. RUNWAY - DAY (STOCK) (L TO R) 651.

Plane taxis down the runway.

652. INT. HANGAR - DAY 652.
LED. SHOT -- DICK (lapel mike button)

He starts regaining his senses, gets groggily to his
feet, sees the 2 pilots and mechanic knocked cold on
the floor, he stumbles to the door of hangar and looks
out and up.

653. EXT. PLANE IN AIR - DAY (STOCK) (L TO R) 653.

654. INT. HANGAR - DAY 654.
CLOSE SHOT -- DICK AT DOOR

Dick standing in doorway clicks on his pocket radio
and speaks into mike. His voice is a little shaky and
weak.

DICK (weakly)
Bruce!... Bruce!... The two men in
the plane are not the Lockwood pilots.

655. INT. PLANE REAR COMPARTMENT - DAY (L TO R) 655.
CLOSE SHOT

Bruce answering Dick's message -- speaking into lapel
mike.

BRUCE
Check! Report it to headquarters!
I'm riding along till I get to their
hideout!

He shuts off radio, then starts unzipping the coverall
revealing the Batman outfit underneath.

656. INT. PLANE - DAY (PROCESS) (L TO R) 656.
ANGLE SHOT OF PILOTS

Fred with his hand on the stick. Jim sitting stolidly
beside him.

657. INT. PLANE - DAY (PROCESS) 657.
CLOSE SHOT AT DOOR TO COMPARTMENT (L TO R)

The compartment opens and Bruce, now completely changed into his outfit of the Batman looks out at the pilots.

658. INT. COUNCIL CHAMBER - DAY 658.
CLOSE SHOT ON DAKA

He is looking into his Zombie screen, apparently enjoying himself.

659. INSERT: SCREEN - showing picture of Fred and Jim at controls. 659.

660. INT. COUNCIL CHAMBER - DAY 660.
CLOSE SHOT ON DAKA

As he picks up the zombie mike and still looking at screen, he speaks into mike:

DAKA

Set your course west by southwest
and head for Pelican Island.

He keeps looking into screen and suddenly reacts to what he sees.

661. INSERT: ZOMBIE SCREEN - showing the Batman looking 661
out rear compartment door behind the pilots.
Over this comes Daka's voice:

DAKA'S VOICE (OS)

Look out behind you! -- The Batman!

662. INT. PLANE - DAY (PROCESS) (L TO R) 662.
MED. FULL SHOT

As Jim leaps up, runs to rear door. He and the Batman go into a struggle. Fred continues to fly the plane.

663. EXT. PLANE - DAY (STOCK OR MINIATURE) (L TO R) 663.

As the plane weaves an erratic course.

664. EXT. AIR SPOTTING STATION - DAY (STOCK) 664.

Observer spots plane and grabs phone.

665. INT. ARMY OFFICE - DAY
CLOSE SHOT ON CAPT. WALES

665.

The phone rings and the officer, Capt. Wales, answers it immediately:

CAPT. WALES
Captain Wales speaking..

He listens for a moment, then says:

CAPT. WALES
Okay, I'll attend to it at once.

He hangs up, picks another phone up, waits a moment and then speaks into it.

CAPT. WALES
Battery Commander - zone 14...This
is Captain Wales. Stolen plane
over your section. Order your
batteries to bring it down.

He hangs up the phone.

666. EXT. PLANE - DAY (PROCESS)
MED. SHOT - FIGHT (L TO R)

666.

Between Batman and Jim. Batman knocks Jim backwards.
Fred leaps from controls and grapples with Batman

667. EXT. PLANE - DAY (STOCK) (L TO R)

667.

Plane flying erratically.

668. EXT. ACK-ACK BATTERY - DAY (STOCK)
Action of army crew preparing to fire.

668.

669. INT. PLANE - DAY (PROCESS) (L TO R)
FULL SHOT - CABIN

669.

Batman in terrific fight as he slugs it out with both
Fred and Jim.

670. INT. COUNCIL CHAMBER - DAY
CLOSE ON DANA

670.

Furious over the impending failure of the plan.

CONTINUED

670. CONTINUED 670.
DAZE (into mike)
Fred, get back to the controls!
671. CUT 671.
672. STOCK OF ACK-ACK GUN GETTING RANGE 672.
673. STOCK OF ACK-ACK BATTERY FIRING. 673.
674. EXT. PLANE - DAY (MINIATURE) (L TO R) 674.
ACK-ACK FIRE bursting around plane.
675. INT. PLANE - DAY (PROCESS) (L TO R) 675.
END. SHOT
Of satmar still struggling with the two zombies, Fred and Jim. Fred tries to get back to the controls, but is knocked down.
676. STOCK OF ACK ACK BATTERY FIRING 676.
677. EXT. PLANE - DAY (MINIATURE) (L TO R) 677.
As shell tears off part of wing of plane.
678. STOCK OF ACK ACK BATTERY FIRING 678.
679. EXT. PLANE - DAY (MINIATURE) (L TO R) 679.
As the plane goes into a crazy spin and drops down toward the ground.
680. EXT. ROUGH COUNTRY - DAY (MINIATURE) (L TO R) 680.
END. LONG SHOT
As the plane crashes into earth in a wooded section of the country - smoke pouring from it - as we

FADE OUT

END OF CHAPTER FIVE

B A T M A N

Fifth

Robin, The Boy Wonder

.....

CHAPTER 6

FADE IN

OVERLAP

6 - 1
SEQ 10

681. EXT. ROUGH COUNTRY - DAY (Stock or Miniature) 681.
FULL SHOT

The plane is seen to crash, flame and smoke pour from the wreckage.

682. EXT. ROUGH COUNTRY - DAY 682.
ME . FULL SHOT

A group of soldiers, members of the anti-aircraft squad that brought the plane down. They have just seen it fall and now run out of scene in that direction.

683. EXT. WRECKED PLANE - DAY (plane on fire) 683.
CLOSE SHOT

As the Batman crawls out of the wreckage and then starts to drag the bodies of Jim and Fred - zombie head band visible - from it, and discovers they are both dead.

684. EXT. ROUGH COUNTRY - DAY 684.
MED. SHOT

Group of anti-aircraft soldiers on the run.

CUT TO:

685. EXT. WRECKED PLANE - DAY (Plane on fire) 685.
CLOSE SHOT - BATMAN & BODIES OF FRED & JIM

As his attention is drawn to the zombie head-band on Fred. He reacts and quickly removes it from his head. The wire attached to the disc apparently still holds it to his body. The Batman yanks it loose, looks off in apprehension as the SOUND OF VOICES approaching comes over. He comes to his feet, CAMERA PANNING WITH HIM to Jim. He bends down, quickly picks up head-band on ground beside Jim's body and dashes out of scene - Reverse of plane crash.

686. EXT. ROUGH COUNTRY - DAY 686.
MED. CLOSE SHOT

As Batman runs into scene (Reverse of crash), looks back for a moment, and then disappears into the underbrush. He has the two zombie head-bands in his hand.

687. EXT. WRECKED PLANE - DAY 687.
MED. CLOSE

As soldiers rush in, (Reverse of crash) looking about the wreckage. One of them sees bodies of Fred and Jim - runs to them - others join him. Others start to put out the flames.

688. EXT. HIGHWAY - DAY 688.
MED. SHOT

This road is fringed with bushes and trees. A ways down the highway near a culvert is a road marker. Batman (carries Zombie bands) comes sneaking out from the underbrush and looks about, then quickly dashes back, as a car passes by.

689. EXT. HIGHWAY - DAY 689.
ON UNDERBRUSH

As Batman (carries zombie bands) cautiously comes out again and finding the road clear, starts to crawl along ditch toward road marker. - (Reverse of crash)

690. EXT. HIGHWAY - DAY 690.
MED. CLOSE SHOT - AT ROAD MARKER

As Batman (carries zombie bands) comes into scene (Reverse of crash) - looks at the marker which bears

CONTINUED:

C. CONTINUED:

690.

the inscription: EDGEWORTH 1 MI.
 PAIROLA 7 MI.
 EDENVILLE 12 1/2 MI.

Also the # 62

The sound of more cars approaching comes over and Batman quickly ducks underneath the culvert.

691. EXT. CULVERT - DAY

691.

CLOSE SHOT - BATMAN (Carries zombie bards)

As he comes into Culvert and believing himself safe, takes out Batman mike and speaks into it.

BATMAN

Dick! -- Dick!

(he listens for Dick
to answer - then says)

I'm all right -- Get the car and drive
out on Highway 62. I'm one mile this
side of Edgeworth. Have nothing to
change to from the Batman outfit.

He listens again and adds:

BATMAN

I'll hide in a culvert near the
road sign until you get here.

He snaps off radio and settles down.

692. INT. COUNCIL CHAMBER - DAY

692.

CLOSE SHOT - ON DAKA

Daka is gazing into the television screen, which
appears in darkness. He twists dials and knobs but
nothing happens. THE CAMERA PULLS BACK to a MED. SHOT,
disclosing Fletcher, Wallace, Preston and Marshall,
all standing intently watching the screen and Daka.
Daka as he turns from the screen to Fletcher:

DAKA

It is useless -- I can't contact
them again.

He snaps off switch.

CONTINUED:

692. CONTINUED:

692.

PRESTON

The Batman must have overpowered
those mechanics.

Before Daka can answer this, a light flashes on and
off on radio set. Daka moves to the short wave radio.

693. INT. COUNCIL CHAMBER - DAY
MED. CLOSE -- DAKA, FLETCHER, WALLACE,
PRESTON, MARSHALL

693.

Daka turns on the speaker. From it a voice is heard:

VOICE...(over radio)
Section Fifty reporting.....

DAKA
Go ahead.

VOICE...(over radio)
Lockwood test plane just crashed
near Edgeworth... Two bodies found
in wreckage.

DAKA
Who were they?

VOICE...(over radio)
Mechanics from Lockwood factory.

Daka snaps off the set and turns to the others:

DAKA
That means the Batman is still at
large -- but before long, I'll make
him regret his interference.

Preston nods - then reminding himself of something:

PRESTON
Hesn't you better contact the
submarine and tell them?

694. INT. COUNCIL CHAMBER - DAY
MED. SHOT - DAKA, FLETCHER, WALLACE,
PRESTON, MARSHALL

694.

Daka takes a deep breath that sounds like a hiss as
he turns to the short wave set.

CONTINUED:

694. CONTINUED:

694.

He starts to tune it in, then picks up set of earphones with mouthpiece and puts them on. He makes one final adjustment on the dial, then speaks into the mouthpiece.

DAKA

Dr. Tito, Daks calling submarine
918 -- Dr. Tito Daks calling
submarine 918.

695. INT. SUBMARINE RADIO ROOM - DAY
MED. FULL SHOT

695.

The radio operator also wearing earphones, has picked up the call and speaks into the mike.

RADIO OPERATOR

Go ahead, please.... Yes -
(calls off scene)
Captain Kuri -- Prince Daka has
important message.

He takes off his earphones and hands them to the sub commander who has walked into the scene. The commander puts them on and speaks into mike.

SUB COMMANDER

Bansai, Prince Daka.
(he listens awhile)
Too bad plan failed.

Anxiety registers on his face, then he speaks into mike again.

SUB COMMANDER

But please to hurry. These waters
dangerous for Nipponese submarine.
Enemy Destroyers close by.

696. INT. COUNCIL CHAMBER - DAY
CLOSE SHOT - ON DAKA

696.

Daka tries to appease him.

DAKA

To save time, we will endeavor to
secure blueprints for Lockwood motor
instead of waiting for Yankees to
build a new one.

CONTINUED:

696. CONTINUED:

696.

He listens for a moment, then says:

DAKA

Banzai.

He snaps off the radio and takes off the earphones,
then turns to Fletcher, Wallace, Preston, Marshall.

DAKA

We must devise a plan whereby
we shall obtain these blue prints.
It may take a little while, but
nothing is impossible for the
League of the New Order.

697. EXT. OCEAN - DAY (STOCK)
FULL SHOT

697.

Runby several U.S. destroyers.

698. EXT. OCEAN - DAY (STOCK)
MED. CLOSE SHOT

698.

As periscope of submarine rises out of water.

699. INT. JAP SUBMARINE AT PERISCOPE - DAY
CLOSE SHOT - CAPT. KURI AT PERISCOPE

699.

He is just adjusting the periscope finder and starts
to look thru.

700. EXT. OCEAN - DAY (STOCK)
MED. SHOT

700.

A U.S. destroyer making fast runby.

701. INT. JAP SUBMARINE AT PERISCOPE - DAY
CLOSE SHOT - CAPT. KURI AT PERISCOPE

701.

He is just getting his bearing and suddenly he reacts
with horror to what he sees:

702. EXT. OCEAN - DAY (STOCK) 702.
AS SEEN THRU PERISCOPE

The destroyer under forced draft heading straight
into THE CAMERA.

703. INT. JAP SUBMARINE -AT PERISCOPE - DAY 703.
FULL SHOT

Showing interior near conning tower and periscope,
as Captain Kuri snaps an order:

CAPT. KURI

Crash dive!

Three sailors nearby jump to their posts quickly.
Captain Kuri starts to pull down periscope.

704. EXT. OCEAN - DAY (STOCK OR MINIATURE) 704.

As destroyer strikes submarine.

705. INT. JAP SUBMARINE -AT PERISCOPE - DAY 705.
FULL SHOT

The impact throws all men down and water starts
to pour in as we -

FADE OUT.

End of Sequence 10

SEQUENCE 11

FADE IN:

706. INT. BRUCE'S LABORATORY - DAY 706.
MED. CLOSE SHOT

Bruce and Dick. Bruce has the two head-set discs
before him on his laboratory table. He has been
taking them apart.

* DICK

Can you figure it out?

BRUCE...(shaking head)

It's a clever piece of work - but
how does it operate?

CONTINUED:

706. CONTINUED:

706.

DICK

Remote control of some kind, eh?

BRUCE

That's not impossible. Both men
in the plane wore them -- and both
men seemed to act as one.

He drops the head piece onto the laboratory table.

DICK

Quitting?

BRUCE

Might as well -- besides --

(he indicates head
sets on the bench)

-- those men don't worry me -- they're
small fry. It's the man behind them!

He starts moving toward door in the laboratory.
Dick lingers for a second, then follows Bruce.

CUT TO:

707. INT. BRUCE'S LIBRARY - DAY
MED. SHOT - LINDA & ALFRED

707.

Clock shows time to be 3:30 P.M.

Linda and Alfred are in the room. Linda with her
back to the large grandfather clock, which is the
secret entrance described in a former episode.
Alfred is apparently trying to stall Linda.

ALFRED

Heaven knows where they are, Miss
Page. Mr. Wayne had been considering
a trip for his health for a long
time. They may have gone either to
the beach or the desert.

Suddenly the clock strikes one and Alfred stiffens.
He keeps on talking, his eyes glued on the clock
apprehensively, not making much sense.

ALFRED

Or even Mexico City....

Linda looks at him queerly. The door of the clock
opens slowly as Alfred stutters:

ALFRED

Or maybe South America...

CONTINUED:

707. CONTINUED:

707.

LINDA... (disgustedly).
Or possibly trying to find out who
the Batman is.

708. INT. BRUCE'S LIBRARY - DAY
MED. SHOT -- ON CLOCK

708.

As Bruce steps from it smiling mischievously at
Alfred o.s. Dick comes thru right after him.
Alfred's voice comes over o.s.

ALFRED'S VOICE... (o.s.)
Oh, yes, Miss -- I mean, no Miss ---

709. INT. BRUCE'S LIBRARY - DAY
MED. SHOT -- LINDA & ALFRED

709.

Linda is starting to put on her gloves ready to
leave. Bruce is quite close to her now but she still
has no idea that he is in the room when she says:

LINDA
Too bad he had to run off just
when I needed him most.

At that Bruce steps out in front of her, saying:

BRUCE
Linda, dear, let me hear you say
that again -- that you need me.

Alfred makes a quick exit as Linda, a bit flustered,
says:

LINDA
Oh, Bruce, you're hopeless.

At that Dick steps up to them and she greets him.

LINDA
Hello, Dick.

710. INT. BRUCE'S LIBRARY - DAY
CLOSE SHOT - LINDA, BRUCE & DICK

710.

As Linda turns to Bruce again:

CONTINUED:

710. CONTINUED:

6 - 10
S.L. 11

710.

LINDA

I came to tell you that Ken Colton's in town... He phoned me at the hospital to find out how to get in touch with uncle Martin.

BRUCE... (suspiciously)

What does he want with him?

LINDA

He said uncle Martin grub-staked him to a mining venture and he's struck it rich -- Now he wants to record the mine in both their names.

BRUCE

Did you tell him about your Uncle?

LINDA

(shaking her head)

No. I asked him to come to my apartment tonight, hoping that you might help me out.

BRUCE

Of course I'll be there. I haven't seen old Ken in a moon's age. Now how about some tea?

LINDA

Thanks, Bruce, but I'll have to get back to work now.

She puts her arm thru Bruce's and the latter with a smile walks her to the door, CAMERA FADING WITH HER.

DISSOLVE TO:

711. INT. COUNCIL CHAMBER - DAY
MED. CLOSE - ON DOK.

711.

Doka is standing before the idol burnin' incense and bowing before it as buzzer SOUNDS O.S. He turns and walks over to the scanning screen and snaps switch.

712. INSERT -- SCANNING SCREEN

712.

Showing CLOSE-UP of hand glowing with fluorescent effect, showing cores of hand, in palm of which is the figure "5".

713. INT. COUNCIL CHAMBER - DAY
MED. FULL SHOT

713.

As Daka snaps off switch, then pushes button and door to cave opens, admitting Preston, Burke and Kline - they enter walk over to Daka. Preston carries a newspaper with large headlines, which he puts before Daka as CAMERA MOVES IN CLOSER. Daka picks up the paper.

714. INSERT NEWSPAPER -

714.

DESTROYER SINKS JAP SUB OFF
U.S. COAST

NO SURVIVORS

715. INT. COUNCIL CHAMBER - DAY
CLOSE SHOT - DAKA

715.

As he puts down the paper and then says almost to himself:

DAKA

No survivors...Another disaster
on account of interference from
the Batman...

He turns to the trio and says harshly:

DAKA

We can forget about those blue-
prints for the present. There
is one thing you must accomplish
at once - Destroy the Batman!

CAMERA PULLS BACK to take in Preston, Burke, Kline.

PRESTON

That's a great idea - but how?

Daka thinks a moment, then answers:

DAKA

It is evident that he is interested
in that Page girl---

BURKE

That maybe, but I understand she
likes a fellow named Bruce Wayne.

CONTINUED:

715. CONTINUED:

715.

Preston gets an idea.

PRESTON

You don't suppose this fellow
Wayne and the Batman could be the
same person?

716. INT. COUNCIL CHAMBER - DAY
ANOTHER ANGLE

716.

As Daka says rather disgustedly:

DAKA

Don't be absurd -- that simpering
fool could never be the Batman!

He turns back to Preston.

DAKA

We must learn more about that
Page girl - her habits - and
those who come to visit her.

Now he addresses Kline.

DAKA

Kline -- you are an electrician.
Go to Miss Page's apartment, posing
as a telephone repair man. Install
a dictophone.

He writes something on a piece of paper which he
hands to Kline.

DAKA

This is her address.

Kline takes it and starts to go as Daka says to
Burke, Preston.

DAKA

Perhaps we will learn now who this
Batman really is ---

DISSOLVE TO:

17. INT. LINDA'S LIVING ROOM - NIGHT
MED. FULL SHOT - LINDA & COLTON

717.

This is a fairly nice room, modernly furnished with a feminine touch. The entrance is directly off the hall, one door from it leads into the bed room, another into the kitchenette. Colton and Linda are seated on a couch. Colton, a man in his late forties, looks like a typical miner, with a greying beard, dressed nicely now in his Sunday's best. His five gallon hat is resting on the arm of the couch. He and Linda are talking as CAMERA MOVES IN to a CLOSER SHOT.

COLTON

I had no idea that Martin had disappeared -- What about the police? Haven't they any clues?

LINDA

(shakes her head)

None at all.

COLTON

We've got to find him somehow. I've struck it rich and half of everything belongs to him.

LINDA

What sort of a mine is it, Mr Colton?

COLTON....(confidentially)

Radium -- and lots of it.

At that moment, the door buzzer sounds off stage. Linda gets up to answer it, saying to Colton as CAMERA MOVES BACK:

LINDA

Excuse me.

CAMERA PANS now to the door. She opens it and Bruce and Dick enter, exchange adlib greetings and then all three cross over to Colton, CAMERA PANNING THEM BACK. The men shake hands and Bruce introduces Dick.

BRUCE

This is Dick Grayson, my ward --
Mr. Colton.

CONTINUED:

717. CONTINUED:

717.

DICK
How do you do, sir.

They all sit down.

INT. LINDA'S LIVING ROOM - NIGHT
MED. CLOSE SHOT - ON BRUCE, LINDA, COLTON, DIKE

718.

As Bruce turns to Colton:

BRUCE
It's great to see you again,
Ken -- Where are you staying?

COLTON
At the Longworth Hotel -- the
best is none too good for me
now.

BRUCE.... (smiling)
Say - what's this I hear about your
finding a gold mine?

COLTON
(enthusiastically)
It's better than gold ! Look.

He reaches into his coat pocket and brings out some-
thing wrapped in paper. He opens the paper and hands
Bruce a shiny black rock. Bruce takes it and seems
rather disappointed as he says:

BRUCE
Looks like a piece of coal to me.

Colton smiles good naturedly as he explains:

COLTON
That's pitch blende - the mineral
from which radium is extracted.

CONTINUE SCENE & COVER SPECIES OF SCENE #719.

719. INT. COUNCIL CHAMBER - NIGHT
CLOSE SHOT - ON LOUD SPEAKER

719.

As the following conversation comes over the CAMERA
PULLS BACK, disclosing Dake, Fletcher, Preston, Marshall

CONTINUED:

719. CONTINUED:

720.

and Wallace grouped around it. (NOTE TO DIRECTOR - shoot following three speeches as well as next scene on both groups of people.)

COLTON'S VOICE...O.S.
I've got millions of tons of this pitch blende in sight, and from the test I've made it's a much higher grade ore than any of the known deposits.

BRUCE'S VOICE...O.S.
Very interesting, but isn't it a very expensive process to extract the radium from this -- what you call it - pitch blende?

COLTON'S VOICE...O.S.
Yes - but that doesn't matter when you know how little of it there is available today, and how badly more of it is needed.

Daka turns to the group-Fletcher, Preston, Marshall, & Wallace-and says with a cunning smile:

DAKA
Mr. Colton seems to realize our problems.

Continue scene and get reactions of group to dialogue of scene #720.

720. INT. LINDA'S LIVING ROOM - NIGHT
MED. CLOSE - THE GROUP

720.

As Dick asks interestedly:

DICK
Where is that mine located, Mr. Colton?

Bruce cuts in quickly before Colton can answer.

BRUCE
Don't tell anyone - not even us until you've registered your claim.

CONTINUED:

720. CONTINUED:

720.

(Show Daza's disappointment here when dialogue comes over him.) (Get this in Sc. 719)

Colton waves this aside and says to Linda:

COLTON... (to Linda)
I can trust all of you. Have you
got a map of the state?

LINDA
Yes - I'll get it for you.

She gets up and walks toward a desk at the other
side of the room, JAMIEA FANNING WITH HER.

721. INT. LINDA'S LIVING ROOM - NIGHT
CLOSE SHOT - AT DESK - LINDA & DICK

721.

As Linda walks into scene, opens the desk drawer and
takes out a stack of papers, letters, etc., looking
for the map - she finds it - starts to put the letters
back and drops quite a few of them on the floor.
She bends down to pick them up as Dick's voice comes
over from o.s.

DICK'S VOICE...O.S.
I'll pick them up for you, Miss Page.

Linda gets up as Dick comes in and gets on his knees
to pick them up. Linda walks away with map, saying
to Dick:

LINDA
Thank you, Dick.

722. INT. LINDA'S LIVING ROOM - NIGHT
CLOSE ON FLOOR BY DICK

722.

On Dick as he starts to pick up the letters, he is
attracted by something.

723. INSERT - OF WHAT DICK SEES:

723.

A wire under the desk running to a tiny microphone.

724. INT. LINDA'S LIVING ROOM - NIGHT
CLOSE SHOT - ON DICK

724.

As he reacts, then quickly pulls the wire loose, picks up the letters, puts them back in the drawer and nonchalantly walks away from desk, CAMERA PANNING HIM back to the group.

725. INT. COUNCIL CHAMBER - NIGHT
CLOSE SHOT - DAKA & PRESTON, MARSHALL,
FLETCHER AND WALLACE

725.

They are still grouped around the loud speaker which is silent now. Preston is the first to notice it.

PRESTON...(excitedly)
The wire went dead.

MARSHALL...(disgustedly)
Yes - and just when we were about to learn the location of the mine.

Daka snaps an order:

DAKA
Preston! Get those claim papers from Colton's room before he gets back there.

Preston jumps up, ready to leave as Daka adds:

DAKA
Take Kline and Burke with you.

Preston nods and walks to door leading into cave of horrors. CAMERA PANNING HIM there and thru it.

726. OMITTED

726.

727. OMITTED

727.

728. EXT. FRONT OF LONGWORTH HOTEL - NIGHT(R to L)
FULL SHOT

728.

As Bruce's closed phaeton draws up in front of the hotel and comes to a stop. Bruce driving, Dick in front. Colton in back seat.

729. EXT. FRONT OF LONGWORTH HOTEL - NIGHT
CLOSE AT CAR - Parked R to L - Phaeton(Top up)

729.

Colton gets out and says to Bruce and Dick:

CONTINUED:

729. CONTINUED:

729.

COLTON

Thanks for the lift -- I'll phone
you tomorrow.

Bruce and Dick ad lib good nights and Colton exits.
Dick quickly turns to Bruce.

DICK

I didn't have a chance to tell you
til now, but I found a dictaphone
hidden under Linda's desk!

BRUCE

Oh, oh, then somebody besides us
knows all about Colton and his mine.

DICK

I tore the wires loose, but whoever
was listening must of heard most
of the conversation.

BRUCE...(thoughtfully)

I think the Batman and Robin had
better keep an eye on Mr. Colton.

DICK

Swell - let's get into our outfits.

Bruce throws car in gear and pulls out.(R to L)

730. EXT. ALLEY REAR OF HOTEL - NIGHT
FULL SHOT NEAR FIRE ESCAPE

730.

(R to L)

As Bruce's phaeton (top up) Bruce driving - Dick
also in front seat - drives in from street and comes
to a stop.

731. OMITTED.

731.

732. INT. COLTON'S HOTEL ROOM - NIGHT
FULL SHOT (LITE EFFECT SEQUENCE)

732.

The room is dark, except for the light of a couple
of electric torches in hands of Freston, Burke and
Kline. They are making a search of the room, have
drawers opened, suitcases overturned, etc. Have

CONTINUED:

732. CONTINUED:

732.

window shade in window for later business.

PRESTON...(low)

Nothing here that looks like a chart
or a map. Go thru the pockets again.

They renew the search.

733. INT. LONGWORTH HOTEL CORRIDOR - NIGHT
MED. CLOSE SHOT -- OUTSIDE COLTON'S ROOM

733.

Colton comes along hallway, swinging key. He comes
to his door, unlocks it and enters. (L to R)

734. INT. COLTON'S ROOM - NIGHT
FULL SHOT

734.

As Colton comes in. He opens mouth to exclaim, but
Preston comes forward and grapples with him. Men
carry electric torches. Colton is fighting Preston & Burke
furiously, while Kline closes door and puts chair
under knob, swinging around to join in the fight.

735. EXT. HOTEL FIRESCAPE - NIGHT
CLOSE FOLLOW SHOT

735.

Of Batman and Robin going swiftly up fire escape.

736. INT. COLTON'S ROOM - NIGHT
MED. SHOT - COLTON, PRESTON, BURKE, KLINE

736.

Colton putting up battle, but taking beating. He
sends Burke spinning against door. Preston leaps
at Colton, swinging his torch. Blow lands and
Colton crumples. They gather about him. Blow lands
below frame line. Men carry electric torches. (prop
torch for blow)

737. INT. COLTON'S ROOM - NIGHT
CLOSE SHOT OF PRESTON (CUT INTO ABOVE)

737.

Hitting o.s. Colton with his electric torch.

58. INT. COLTON ROOM - NIGHT 738.
CLOSE SHOT - AT WINDOW - open

The curtains are flung aside and Batman and Robin leap in and out of scene PAST CAMERA.

739. INT. COLTON ROOM - NIGHT 739.
FULL SHOT

Preston, Kline, Burke, (electric torches) reacting to newcomers with startled cries.

THE BATMAN!

Batman swings on nearest man, Kline, who reels back to window and falls across sill.

740. INT. COLTON ROOM - NIGHT 740.
MED. SHOT

Robin gets poke on chin that sends him down for a moment. Batman strikes off blows of Preston, Burke, who are using torches for weapons, giving weird lighting to scene.

741. INT. COLTON ROOM - NIGHT 741.
CLOSER SHOT AT WINDOW

Kline (electric torch) crawling thru window as SOUND of running feet comes from o.s. corridor.

742. INT. COLTON ROOM - NIGHT 742.
FULL SHOT

Preston and Burke (carry electric torches) jump to window and out (L to R) as Batman whirls to pull Robin to feet. Fists pound on door and voices demand admittance in blurred rumble. Batman and Robin out window.

743. EXT. HOTEL FIRE ESCAPE - NIGHT 743.
MED. PAN SHOT

Of Preston and Burke (with torches) in wild scramble down fire escape. PAN UP to pick up Batman and Robin just coming from window and after them.

744. EXT. HOTEL ALLEY - NIGHT
MED. SHOT

744.

Heavies sedan #1 pulls in under fire escape, Fletcher driving, as Preston, Burke and Kline (with torches) climb down and jump into it. As it zooms away, (L to R) Batman and Robin jump down into scene.

745. EXT. HOTEL ALLEY - NIGHT
CLOSER SHOT ON TWO

745.

Robin starts towards Phaeton, saying:

ROBIN
I'll get the car!

Batman grabs him and pulls him back.

BATMAN
They'll be lost in the traffic before we could get started. We'll get back to Colton, to find out if he's hurt.

He starts pulling off mask, and heads for car to change.

DISSOLVE TO:

746. INT. COLTON'S ROOM - NIGHT
MED. SHOT - COLTON IN BED

746.

Propped up with pillows. A policeman is standing nearby with a notebook. The doctor has just finished examining him and says encouragingly:

DOCTOR
You'll be all right now.

As the doctor steps back, the policeman comes over and says:

COP #5
Do you think you'll be able to identify any of the men?

COLTON
It was dark. I didn't get a good look at them.

The doctor steps back to the bed and gives Colton a pill, saying:

CONTINUED:

716. CONTINUED:

746.

DOCTOR

Take this sedative, it'll make you
sleep better.

A knock on the door comes over from o.s. The policeman steps over to the door, CAMERA PANNING WITH HIM. He opens it and admits Bruce and Dick.

747. INT. COLTON'S HOTEL ROOM - NIGHT
CLOSE AT DOOR - POLICEMAN, BRUCE, DICK

747.

As the policeman asks, surprised:

COP #5

Evening, Mr. Wayne - what brings you
here?

BRUCE

Just spoke to Captain Arnold, who
told me Mr. Colton had been attacked.

He walks past the policeman over to Colton's bed,
followed by Dick, CAMERA PANNING THEM.

748. INT. COLTON'S HOTEL ROOM - NIGHT
MED. CLOSE ON COLTON

748.

As Bruce and Dick walk into him. The doctor steps
back. Bruce, looking worried, asks Colton:

BRUCE

Who were they, Ken?

Colton gives him a weak smile as he answers:

COLTON

I suppose they were those claim
jumpers you warned me about.

(he adds proudly)

But they didn't get what they came for.

Bruce seems relieved as he turns to the policeman.

BRUCE

We'll stay with him for a while, and
I'll see that Mr. Colton will make
a full report of this tomorrow.

CONTINUED:

748. CONTINUED:

748.

The cop salutes and exits saying:

COP #5
That'll be fine, Mr. Wayne. Goodnight.

Now the doctor steps over again, carrying his bag
and ready to leave - he says:

DOCTOR
You won't have to wait too long -
I've phoned for a male nurse to come
over and stay with him tonight.

Bruce nods, saying:

BRUCE
That's fine - we'll just stay till
he gets here.

FADE OUT.

END OF SEQUENCE 11

SEQUENCE 12

FADE IN

749. INT. BRUCE'S LIBRARY - DAY
MED. FULL SHOT - BRUCE, DICK & ALFRED

749.

Bruce and Dick are just finishing their breakfast.
Alfred is waiting on them. The phone rings and Alfred
picks it up.

ALFRED
Mr. Wayne's residence -- Who's
calling, please?
(Alfred turns to Bruce)
A Mr. Colton calling you, sir.

Bruce gets up quickly and takes the phone.

BRUCE
Good morning, Ken - how do you feel?

6 - 24
SEQ 12.

750. INT. COLTON'S ROOM - DAY 750.
MED. CLOSE SHOT - COLTON

Colton is at the phone, fully dressed with his hat on. Male nurse in room somewhere (for later action).

COLTON...(into phone)
Fit as a fiddle and full of good news...Just heard from Martin Warren - and I'm on my way to meet him. How about you coming along with me?

751. INT. BRUCE'S LIBRARY - DAY 751.
CLOSE SHOT - BRUCE

At phone. He reacts to the news about Warren.

BRUCE
Where did he tell you to meet him?

752. INT. COLTON'S ROOM - DAY 752.
CLOSE SHOT - ON COLTON

COLTON...(into phone)
At the old Atlas Smelter - Ave. D and 7th Street -- He said he's a foreman there - defense work, you know.

753. INT. BRUCE'S LIBRARY - DAY 753.
CLOSE SHOT ON BRUCE

BRUCE...(into the phone)
Take my advice and stay where you are. This may be a trap -- don't forget those claim jumpers from last night.

754. INT. COLTON'S ROOM - DAY 754.
CLOSE SHOT ON COLTON

COLTON...(into phone)
I know - but if it's really Martin, I don't want to miss him.

755. INT. BRUCE'S LIBRARY - DAY.
CLOSE SHOT ON BRUCE

755.

BRUCE...(into phone)
Tell you what I'll do -- I'll go
over there and make sure it's Martin
who called you.
(he listens for a moment,
then adds)
Yeah - and if everything is in order,
I'll phone you right away and you can
come over then.

756. INT. COLTON'S HOTEL ROOM - DAY
CLOSE SHOT ON COLTON

756.

COLTON...(into phone)
Okay, Bruce -- I'll be waiting for
your call.

He hangs up.

757. INT. BRUCE'S LIBRARY - DAY
MED. SHOT

757.

As Bruce hangs up and walks over to Dick and Alfred.
(Breakfast dishes on table)

BRUCE...(to Alfred)
Alfred, your big moment has come.

ALFRED...(delighted)
Oh, splendid, sir!

BRUCE
You will pinch-hit for Mr. Colton
and keep his appointment for him.

Alfred is pleased but suddenly realizes the nature
of the job.

ALFRED...(nervously)
No, sir? I hardly think I can do it,
sir. I'm not feeling top hole this
morning.

BRUCE...(interrupts,
says to Dick)
Get Alfred's make-up accessories.
I'm certain he can look more like
Colton than Colton does himself.

DISSOLVE TO:

758. EXT. SMELTERS - DAY
FULL SHOT

758.

This is a small brick building at the outskirts of town. A taxi draws up (R to L) near the entrance door and comes to a stop. Alfred, madeup as Colton, is in rear seat.

759. EXT. SMELTERS - DAY
CLOSE AT TAXI

759.

As the door opens and Alfred alights from the cab. He is dressed almost like Colton, hat, whiskers, etc. He opens a purse, takes a bill from it and says to the driver:

ALFRED

Keep the change, my good man.

Driver takes bill and gives him a smile, as CAMERA PANS Alfred to door to building and into it. He hesitates at the door for a moment before entering.

760. EXT. SMELTERS - DAY
ANOTHER ANGLE

760.

As the cab pulls out (R to L) and we see Bruce's Phaeton (top up) come to a stop further down the road. (R to L) Robin driving, Bruce in back seat.

761. EXT. NEAR SMELTERS - DAY
CLOSE ON PHAETON - TOP UP - PARKED R to L

761.

As Robin leans out and looks up and down the street, turns back and says to Bruce.

ROBIN

Let's go -- the coast is clear.

They start to get out.

762. INT. SMELTER - DAY
FULL SHOT

762.

At one corner of the room we see a desk and a chair, such as is used by the foreman. Off center of the room is a large vat. It is raised above the level of the floor about six inches. Filled to the top with a chemical, some of which has slopped over the rim. The vat is used for the processing of the ore.

CONTINUED:

762. CONTINUED:

762.

Near the vat resting on wooden racks on their sides are large bottles or jars of acid. Instead of corks in the bottles or jars, we see PET cocks. On a wall at one side of the plant is a switchboard. Wires of various sizes lead to switches. BUT TWO HEAVY EXPOSED COPPER WIRES RUN FROM THE FLOOR TO A MAIN FUSE. On the other side of the plant is another wall of the factory type windows. The windows are painted black. They are all shut tight. THE CAMERA DOLLIES INTO A CLOSE SHOT.-ALFRED & FLETCHER. (Alfred makeup as Colton). Fletcher is talking as they slowly walk in the direction of some vats which stand in a corner of the room.

FLETCHER

Sorry, Mr. Colton, but your friend Warren hasn't arrived yet.

Alfred is kind of scared, but tries not to show it.

ALFRED

Oh, I - I don't mind waiting a little while.

FLETCHER

Fine! Nice little plant we have here. Should interest you -- Not very large but with our method of processing -

Fletcher suddenly grabs Alfred. They stop. Alfred takes it.

FLETCHER

Careful! Don't trip into that vat. The chemical in it would leave no trace of you if you did.

Alfred hastily side-steps the vat.

763. INT. SMELTER - DAY
CLOSE SHOT NEAR VAT

763.

Fletcher takes a step closer to Alfred (makeup as Colton) and says:

FLETCHER

Now, Mr. Colton - where is your mine located?...

Alfred looks startled as he starts to stammer:

CONTINUED:

763. CONTINUED:

763.

ALFRED

Mine? What mine?

Fletcher steps closer and starts to crowd Alfred towards the vat. Alfred takes a few steps back & says:

ALFRED

Why - you see, I -- I can't tell you that --

He suddenly shows a little spunk and adds:

ALFRED

Why should I tell you?

Fletcher takes a step toward him menacingly. Alfred steps still farther back and almost into the vat. He catches himself, however, as Fletcher says:

FLETCHER

The boys didn't finish with you last night -- If they start on you again, you'll be ready for the morgue.

At this Kline and Burke walk in and Alfred taking it, looks for an avenue of escape, then suddenly somewhat relaxes at what he sees:

764. INT. SMELTER AT OPEN WINDOW - DAY
CLOSE SHOT - FROM ALFRED'S ANGLE

764.

Large heavy chain from high by window.

On the Batman looking thru a factory window, (open) head down, ready to jump in. Behind him is Robin.

765. INT. SMELTER - DAY
MED. SHOT - THE GROUP NEAR VAT

765.

As Fletcher turns to Kline and Burke.

FLETCHER

Try to persuade Mr. Colton to answer my question.

Kline and Burke step in and grab hold of Alfred, who starts to protest, saying:

ALFRED

Now look here...

766. INT. SMELTER - OPEN WINDOW - DAY
CLOSE SHOT

766.

The Batman and Robin.(doubles) The Batman seeing Alfred being roughed, grabs hold of a large heavy chain attached to an overhead conveyor - Robin follows suit and both swing clear and out of the picture.

767. INT. SMELTER - DAY
MED. FULL SHOT

767.

Kline and Burke are giving Alfred the works. Kline grabs him by his wrists and part of them come off. Kline takes it big.

KLINE

A phoney!..

Burke swings on Alfred and knocks him out of the picture. Batman and Robin swing in on chain and let go and start for the heavies. The fight is on.

768. INT. SMELTER - DAY
CLOSE SHOT - ALFRED AND KLINE

768.

Kline stops Alfred who still has half of his beard on as he is about to step back into the fight, knocks him with a haymaker that sends Alfred reeling and out of scene.

769. INT. SMELTER AT DOOR #1 - DAY
MED. CLOSE SHOT - ON REAR DOOR

769.

Alfred(half beard) comes crashing into door. It opens out. Alfred falls thru. The door is seen to swing shut again.

770. INT. SMELTER - DAY
MED. CLOSE SHOT - ROBIN & BURKE

770.

Robin lands one on Burke that sends him out to crash against the wall. Burke picks himself up and jumps for Robin, knocking him down.

771. INT. SMELTER - DAY
MED. CLOSE SHOT ON ROBIN

771.

As he picks himself up again. Burke follows thru and gives him a terrific punch that sends him reeling backwards.

772. INT. SMELTER AT DOOR #1 - DAY
CLOSE SHOT ON REAR DOOR

772.

As Robin comes crashing into door. It opens again and Robin falls out. A bar falls down across it, locking it to those outside.

773. INT. SMELTER - DAY
MED. FULL SHOT

773.

Batman fighting Fletcher as Kline comes in, grabs the heavy chain, runs back with it and tries to swing it so that it strikes the Batman. The latter ducks, however, and the chain misses him.

774. INT. SMELTER ROOM - DAY
MED. CLOSE SHOT

774.

Batman & Fletcher. Batman sends a crashing blow to Fletcher's chin. He staggers back & falls against the jars of acid. He knocks one of the pet-cocks from jar.

775. INSERT - OF VAT AS THE ACID IS SEEN RUNNING FROM IT. 77.

776. INT. SMELTER - DAY
MED. FULL SHOT

776.

Batman and Fletcher fighting as Burke comes in & tries to help Fletcher. Batman knocks Burke out with one blow.

777. INT. SMELTER - DAY
ANOTHER ANGLE-BATMAN, FLETCHER, KLINE; BURKE IS OUT

777.

As Kline comes into the fight again & jumps on Batman's back. Batman throws him off, turns, picks him up & throws him toward the wall. Kline in falling grabs ahold of some wires running up the wall and pulls them down. The two wires hit the floor and fuse together. They start to sparkle. Kline quickly picks himself up again and runs toward the fighters.

778. INSERT - ON ACID FLOWING TOWARD SPARKLING WIRES.

778.

779. INT. SMELTER - DAY
MED. FULL SHOT - BATMAN, FLETCHER, BURKE, KLINE

779.

Kline again joins the fight, but Batman is still going strong. Presently Burke gets up from where he was knocked down, just as Fletcher lands a haymaker on Batman's chin and knocks him reeling. Batman drops and lays still.

780. INT. SMELTER - DAY 780.
CLOSE SHOT - BURKE

Burke seems to have come out of it by now and looks around. Suddenly he freezes in his tracks at what he sees:

781. INSERT -- THE STREAM OF ACID ONLY A FEW INCHES 781.
AWAY FROM THE HOT SPARKLING WIRE.

782. INT. SMELTER - DAY 782.
CLOSE SHOT - BURKE

As he reacts, he calls to his friends o.s.

BURKE
Get out of here, quick, before
that chemical reaches those wires.

He exits from scene.

783. INT. SMELTER - FRONT DOOR - DAY 783.
FULL SHOT

As Burke joins Fletcher and Kline. The three race toward front door and exit thru.

784.- INT. SMELTER - DAY 784.
CLOSE SHOT - BATMAN

He is still lying motionless.

785. INT. SMELTER - DAY 785.
MED. FULL SHOT

As the chemicals touch the wires. There is a blinding flash that fills the screen. Debris and timber fall down, burying the Batman underneath....

FADE OUT

END OF CHAPTER SIX

B A T M A N

With

Robin The Boy Wonder

.....

CHAPTER 7

FADE IN:

OVERLAP

786. INT. SMELTER - DAY 786.
MED. CLOSE - BATMAN

Rafters, bricks and debris shower down on the prostrate form of the Batman.

787. INT. SMELTER AT DOOR #1 - DAY 787.
CLOSE SHOT - ON DOOR

The barred rear door is blown outward by the explosion as smoke billows out thru the doorway.

788. EXT. NEAR SMELTER - DAY 788.
MED. FULL SHOT - HEAVIES CAR# 1

As Burke, Fletcher and Kline come running down the street and get into their black sedan #1. Kline gets in the driver's seat - Fletcher and Burke get into the back.

EXT. NEAR SMELTER - DAY 789.
FULL SHOT

Kline driving - Fletcher and Burke in rear seat - As Kline starts the car and pulls out fast, CAMERA FOLLOWING them down the street.

790. INT. SMELTER AT DOOR #1 - DAY 790.
CLOSE SHOT

Robin appears in the doorway (Alfred on floor) - as final clouds of smoke and dust billow around him. he calls out:

CONTINUED:

790. CONTINUED:

790.

ROBIN
Bruce!..... Bruce...

He peers around thru the smoke, then starts to climb over rafters and boards searching for the Batman.

791. INT. HEAVIES CAR #1 - DAY (PROCESS)
MED. CLOSE - BURKE AND FLETCHER IN REAR SEAT -
KLINE DRIVING

791.

Fletcher smiles with a satisfied smirk:

FLETCHER...(sarcastically)
And all the King's horses and
all the King's men couldn't
patch the Batman together again.

Burke frowns as he asks:

BURKE
But what about the kid and that
phoney who posed as Colton?
Maybe we ought to go back and...

FLETCHER...(cutting him off)
Never mind them... We've got to let
Duke know the real Colton is still
at the hotel.

792. INT. SMELTER - DAY
MED. CLOSE SHOT - ROBIN

792.

As he throws aside a plank and sees the foot of the Batman protruding. He starts working feverishly to uncover the rest of the body - casting aside the rafters with almost superhuman strength, he shouts:

ROBIN... (shouting)
Alfred...come here! -- I've found
him!

He renews his efforts as Alfred runs into scene, still wearing half of his beard. Robin keeps on working feverishly without even looking at Alfred. The latter starts to help him in digging out the Batman.

CONTINUED:

792. CONTINUED:

792.

ROBIN
Boy!..Is he lucky! These timbers
formed an arch over his body and
protected him.

They both start pulling aside the remaining timbers -
the Batman stirs a little - sits up groggily.

793. INT. SMELTER - DAY
MED. CLOSE SHOT - ALFRED, ROBIN & BATMAN

793.

Robin leans down and helps Batman up.

ROBIN
Easy, Bruce...

BATMAN
Thanks, pal...

He gets to his feet and both Alfred (half beard) and
Robin lend him a helping hand. He moves his arms and
legs gingerly.

BATMAN
Guess I'm still in one piece.

ALFRED
You are indeed very fortunate, sir.

Batman looks at Alfred and starts to laugh.

BATMAN
Do you think half a beard is better
than none?

Alfred is at a loss to understand.

ALFRED
I beg your pardon, sir.

Batman takes Alfred's hand and makes him feel both
sides of his face. Alfred, realizing how he must look,
quickly pulls off the remainder of his beard. Batman
turns to Robin.

BATMAN
Say!..I forgot - we'd better
phone Colton.

CONTINUED:

793. CONTINUED:

793.

ROBIN

Yeah -- Those men might try
another trick to get their
hands on him.

They start out of smelter.

DISSOLVE TO:

794. INT. COLTON'S HOTEL ROOM - DAY
MED. CLOSE SHOT - COLTON

794.

He is playing solitaire at a small table.(dressing
gown). He plays a card, mumbles to himself --(his
coat is on back of a chair.)

COLTON

Nurse?...Hmph!...What do I
need a nurse for?

He glances belligerently o.s. CAMERA PULLS BACK,
revealing a MALE NURSE sitting uncomfortably in a
chair across the room as Colton continues:

COLTON

They might at least have sent
one that knows how to play
pinochle...

The phone rings - Colton waves the nurse aside as
he gets up, crosses to phone and answers it himself.

COLTON

Hello -- Oh, hello, Bruce -
Are you with Martin Warren?

795. INT. PHONE BOOTH - DAY
CLOSE SHOT - BRUCE

795.

Talking into phone.

BRUCE

No. My hunch was right. It
was all just a trick to get
your claim papers.

796. INT. COLTON'S HOTEL ROOM - DAY
MED. CLOSE SHOT - COLTON (Dressing gown)

796.

He is quite perturbed as he says:

COLTON...(into phone)
Those crooks don't seem to take
"no" for an answer.

797. INT. PHONE BOOTH - DAY
MED. CLOSE SHOT - BRUCE

797.

BRUCE...(into phone)
That's right, and they'll probably
pay you another visit. Better be
prepared and don't admit anyone to
your room 'til we get back.

798. INT. COLTON'S HOTEL ROOM - DAY
MED. CLOSE SHOT - COLTON (DRESSING GOWN)

798.

COLTON
(into phone, proudly)
They caught me nappin' once,
but I'm ready for 'em now.

799. INT. PHONE BOOTH - DAY
CLOSE SHOT - BRUCE

799.

BRUCE...(into phone)
That's fine! We're going to stop
off first and make a report to the
police then we'll be right over...
Goodbye.

He hangs up phone and starts out of booth.

800. INT. COLTON'S HOTEL ROOM - DAY
MED. FULL SHOT

800.

As Colton (dressing gown) hangs up the phone and,
ignoring the male nurse who looks on in amazement,
reaches under his bed and pulls out his suitcase.
(Colton's coat on back of chair). He puts it on
the bed and opens it. While doing this, he mumbles
to himself.

COLTON...(to himself)
I hope those crooks do come back...
They'll find out they ain't playin'
with a kid.

401. INT. COLTON'S HOTEL ROOM - DAY
CLOSE SHOT - AT BED

801.

As Colton (dressing gown) takes a gun belt with a six-shooter stuck in the holster from the suitcase. He lays it on the bed and rummages thru the suitcase again until he finds and brings out a small single shot derringer, which he also puts on the bed. While doing this, he turns and speaks over his shoulder to the male nurse o.s.

COLTON

I've been up against a lot
tougher hombres than this
bunch of tinhorns ever thought
of being.

402. INT. COLTON'S HOTEL ROOM - DAY
MED. FULL SHOT - COLTON & NURSE

802.

As Colton starts to slip off his dressing gown showing that he is fully dressed except for his coat (shirtsleeves with sleeve holders. His coat on back of chair.) He straps the gun belt around his waist then pulls out the gun and starts twirling it. The male nurse starts then takes a few steps backward, staring wild-eyed and speechless, as the gun momentarily points at him. Colton smiles as he says:

COLTON

Little gun-shy, eh? Don't worry,
I've been handling this little
toy for twenty years.

Colton steps over to a chair and picks up his coat which has been hanging on the back of chair, saying:

COLTON

Hold this for me a minute,
will ya?

He hands it to the male nurse. Now he steps back to the bed, picks up the derringer and walks over to the nurse.

803. INT. COLTON'S HOTEL ROOM - DAY
CLOSE SHOT - NURSE & COLTON

803.

As Colton, in shirtsleeves with sleeve holders, steps

CONTINUED:

803. CONTINUED:

803.

close to the male nurse who is holding Colton's coat, and holds the gun for him to get a good look at it.

COLTON

That's my little black widow --
It's only got one bite, but it's
fatal.

The nurse, still holding coat, looks in amazement as Colton, who is wearing old-fashioned sleeve holders, pulls down the elastic on his right sleeve. On the end of this rubber band is a small hook which fits into a catch on the handle of the derringer. Colton attaches the derringer to the rubber band, then says to the male nurse.

COLTON

Now give me a hand with the coat.

He holds the derringer in his hand as he slips on his coat.

COLTON

Now all I do is straighten my
arm and the little beauty dis-
appears.

He demonstrates as he lets the gun slip up his sleeve and out of sight, then adds:

COLTON

Then when I need her - I just
bend my arm and there she is...

He bends his arm and in a flash, the gun is back in his hand and ready for action. (CENSORSHIP - DO NOT SHOW TOO MUCH DETAIL OF THIS ACTION.)

804. INT. COLTON'S HOTEL ROOM - DAY
ANOTHER ANGLE - COLTON & MALE NURSE

804.

The male nurse looks at Colton in amazement.

MALE NURSE

Say, that's pretty good!

COLTON

Pretty good nothin'! That's
perfect!

CONTINUED:

804. CONTINUED:

804.

He reaches in his pocket and brings out a roll of bills and, peeling off a couple, says:

COLTON

Now you see I need a nurse as much as I need a hole in the head.

He hands the bills to the nurse, adding:

COLTON

Now breeze along.

The nurse takes the bills with an attitude clearly showing that he'll be delighted to get away from this eccentric.

805. INT. CAPT. ARNOLD'S OFFICE - DAY
MED. FULL SHOT - ARNOLD, BRUCE & DICK

805.

Arnold is seated behind his desk, a stack of rogues gallery pictures in front of him (one of Fletcher). Both Bruce and Dick are looking them over. This apparently has been going on for a while and they haven't been able to identify any one as yet. Arnold hands the boys some more pictures and says:

ARNOLD

Too bad you didn't let us look into this, instead of taking it upon yourselves to investigate.

Bruce stops looking at the pictures in his hand for a moment and says to Arnold:

BRUCE

I only went there on a hunch.
I had no facts to give you.

Dick looking intensely at one of the pictures he is holding, says excitedly:

DICK

This looks like one of them!

CONTINUED:

805. CONTINUED:

805.

Bruce turns to Dick, takes the picture from him, studies it a moment, and then hands it to Arnold. Arnold looks at it.

ARNOLD

That's Sam Fletcher, a former civil engineer.

He turns the picture over and reads from the back thereof.

ARNOLD..(reading)

Did a stretch in the State Pen -- got out about a year ago. No record since then.

806. INT. ARNOLD'S OFFICE - DAY
ANOTHER ANGLE - ARNOLD, BRUCE & DICK

806.

As Arnold puts the picture down and says to Bruce:

ARNOLD

I'll have him picked up.
When you meet him face to face, you'll be able to tell for sure if he was one of the men who attacked you.

He presses buzzer of dictograph and speaks into it:

ARNOLD

Send Eberle in.

DISSOLVE TO:

807. INT. COLTON'S HOTEL ROOM - DAY
MED. CLOSE SHOT - ON COLTON

807.

He is fully dressed as we left him before, sitting in a chair reading a paper or magazine. He reacts to the sound of a knock on door, puts down his reading matter and gets up. He pulls his gun from the holster as CAMERA PANS HIM to door.

808. INT. COLTON'S HOTEL ROOM - DAY
CLOSE SHOT AT DOOR

808.

As Colton walks into scene, unbolts the door, pulls

CONTINUED:

808. CONTINUED:

808.

it open and steps behind it. As the door is opened we see Fletcher is the caller. He is wearing a pair of pince nez glasses with a black lapel ribbon, and breast pocket handkerchief. He carries a small black doctor's bag and gives very much the appearance of a professional man. He is rather surprised and taken aback, when the door opens and no one is in sight. He steps gingerly over the threshold into the room.

809. INT. COLTON'S ROOM - DAY
MED. SHOT AT DOOR

809.

As the door closes violently behind Fletcher revealing Colton standing there with his gun pointed at Fletcher.

COLTON

Stand where you are, stranger,
and state your business.

Fletcher (medical bag, pince nez glasses, breast pocket handkerchief) quickly turns, reacts, swallows a couple of times and says quickly:

FLETCHER

I must be in the wrong room. I
was looking for a patient - a
Mr. Colton.

COLTON

I'm Colton and I don't look
very sick, do I?

Fletcher is ill at ease as he says:

FLETCHER

Ummm - no - you don't. That
is, physically, anyway!

Colton takes a few steps toward Fletcher still pointing the gun at him as he asks further.

COLTON

What's your name - and who
sent you here?

CONTINUED:

809. CONTINUED:

809.

Fletcher, with a quite sickly smile, introduces himself:

FLETCHER

I'm Dr. Franklin -- Dr. Henry Franklin. Miss Linda Page asked me to call on you. I thought you expected me.

Colton lowers his gun when he hears Linda's name. He smiles a bit sheepishly.

COLTON

Well, Doc - I'm sorry if I scared you but Miss Page never told me she was sending you over.

810. INT. COLTON'S HOTEL ROOM - DAY
ANOTHER ANGLE - FAVORING FLETCHER

810.

Fletcher (black bag, pince nez glasses, handkerchief) seems much relieved as Colton changes his attitude and says smilingly:

FLETCHER

Well, I can see that you don't need a doctor -- might as well run along.

He turns to go, but as he reaches for the doorknob, he hesitates and says with a disarming smile just as Colton holsters his gun again.

FLETCHER

As long as I'm here, why don't you just let me give you a quick check-up. I'll have to make a report to Miss Page and I can't lie to her.

This sounds reasonable enough to Colton who nods, saying:

COLTON

Alright, Doc - but on one condition. I don't want you to give me no pills.

Fletcher laughs as he walks with Colton toward center of the room.

811. INT. COLTON'S HOTEL ROOM - DAY
MED. CLOSE SHOT - NEAR TABLE

811.

As Fletcher (pinose nez glasses and handkerchief) comes into scene with Colton. Fletcher sets the black bag on the table and points to a chair.

FLETCHER

Sit down, please - and relax.

Colton sits down as Fletcher opens the bag, takes out a stethoscope, a thermometer and a small vial containing some fluid. Colton has seated himself in the chair and is rambling on in his talky manner, thoroughly unsuspecting that Fletcher is anything but a doctor. He sits so that his back is to Fletcher.

COLTON

Women-folks are funny -- always
worryin' about a man's health.

Fletcher unscrews the thermometer from its case, takes handkerchief from his breast pocket, opens the vial and pours some of the liquid on the handkerchief. (CENSORSHIP - DO NOT SHOW IN DETAIL THE POURING OF CHLOROFORM ON HANDKERCHIEF).

812. INT. COLTON'S HOTEL ROOM - DAY
CLOSE SHOT ON COLTON IN CHAIR

812.

As Fletcher in b.g. (pinose nez glasses) approaches Colton with the thermometer and the handkerchief palmed in his hand.

FLETCHER

Open your mouth, please.

Colton does so and Fletcher puts the thermometer into his mouth. Then suddenly he steps behind him and presses the handkerchief palmed in his hand.

813. EXT. POLICE STATION #1 - DAY
MED. FULL SHOT

813.

Bruce's phaeton (TOP UP) parked in front of the entrance with Alfred in chauffeur's uniform at the wheel. Bruce and Dick come out of the station and over to the car. They get into the back seat and the car drives out.

814. INT. COLTON'S HOTEL ROOM - DAY
MED. SHOT - COLTON & FLETCHER

814.

Fletcher (pinch nose glasses) smiles with satisfaction as he looks at Colton who has passed out, then he crosses to window and starts to raise and lower the window shade three times.

815. EXT. STREET NEAR LONGWORTH HOTEL - DAY
MED. SHOT - ON AMBULANCE

815.

Parked nearby at side of the hotel is an ambulance. At the rear of it stands Burke and Eline dressed in hospital attendant's outfits. They are looking up in the direction of Colton's hotel window. They get the signal and Burke starts to open the door to the ambulance saying:

BURKE

Here we go.

Both men get ahold of the stretcher which they pull out. They close the ambulance door and carrying the stretcher as they exit from scene.

816. EXT. CITY STREET - DAY
RUNBY BRUCE'S PHAETON (TOP UP)

816.

As Bruce's phaeton, driven by Alfred with Bruce and Dick in back seat, goes by CAMERA and disappears down the street.

817. EXT. STREET AT INTERSECTION - DAY
FULL SHOT

817.

As the phaeton (top up) comes to an intersection and has to stop for a policeman who is holding up his hand to let some fellows push a stalled car across the street in front of them. Alfred is driving and Bruce and Dick in rear seat.

818. OUT OUT 818.
819. EXT. STREET NEAR LONGWORTH HOTEL - DAY 819.
MED. FULL SHOT - ON AMBULANCE

As Burke and Kline, in hospital attendant's uniforms, put the stretcher into the ambulance. Burke and Fletcher (pince nez and medical bag) climb into back while Kline goes to driver's seat. A few onlookers standing by. The ambulance starts out - sirens wailing.

820. EXT. STREET - DAY 820.
LONG SHOT - RUNBY

As ambulance careens around a corner and disappears. Kline driving (Burke, Colton, Fletcher inside.)

821. EXT. FRONT OF LONGWORTH HOTEL - DAY 821.
MED. FULL SHOT - STREET

Bruce's phaeton (top up) pulls up to curb with Alfred driving and Bruce and Dick got out and start into hotel.

WIPE TO:

822. INT. HOTEL CORRIDOR OUTSIDE COLTON'S ROOM - DAY 822.
MED. SHOT - ROOM #302

Bruce is knocking on Colton's door. Dick stands beside him - there is no answer. Bruce raps again - then tries the door. The door opens and he and Dick start in.

823. INT. COLTON'S HOTEL ROOM - DAY 823.
MED. FULL SHOT

As Bruce and Dick come in and look around.

DICK

Fine thing! He's gone out --
and after promising to stay
here and wait for us.

BRUCE..(cryptically)

Maybe he couldn't keep that
promise.

Bruce steps to the phone and picks up receiver.

824. INT. COLTON'S HOTEL ROOM - DAY
MED. CLOSE SHOT - BRUCE

824.

(Bedclothes pulled apart - handkerchief on floor).
Bruce is talking on phone.

BRUCE..(into phone)
Give me the desk, please.
(he waits a moment)
Did Mr. Colton leave word where
he was going when he went out?

As he listens, his expression becomes worried.

BRUCE..(into phone)
Do you know what hospital they
took him to?
(he waits - then says)
Alright, thank you.

He turns to Dick after hanging up receiver. Dick
has walked up to him during the last part of the
conversation, and Bruce says to the startled boy:

BRUCE
They took him to a hospital in
an ambulance. The dumb clerk
didn't find out which hospital
it was.

DICK
Guess we'd better start calling
all the hospitals.

Bruce shakes his head and starts away from phone.

825. INT. COLTON'S HOTEL ROOM - DAY
MED. SHOT - BRUCE & DICK

825.

As they walk away from phone. (bedclothes pulled
apart and Fletcher's handkerchief on floor).

BRUCE
You won't find him in any
hospital.

He stops suddenly and starts to sniff.

BRUCE
Do you smell that chemical?

CONTINUED:

925. CONTINUED:

825.

DICK..(sniffing)

Yes, I do.

BRUCE

That means Colton was drugged so
that he could be carried out of
here.

Bruce starts looking around the room. Dick does
likewise and suddenly sees Fletcher's handkerchief
on the floor near the table. He picks it up, smells
it and hands it to Bruce.

826. INT. COLTON'S HOTEL ROOM - DAY
CLOSE SHOT - BRUCE AND DICK

826.

As Bruce takes the handkerchief, smells it and says:

BRUCE

That's it, alright -- they used
it to administer the chemical.

DICK

But no good for a clue. You
can't get fingerprints from
linen.

Bruce puts the handkerchief in his pocket, then
says:

BRUCE

We might find some other marks
that will be of use - let's get
back to our lab.

He starts out followed by Dick.

DISSOLVE TO:

27. INT. COUNCIL CHAMBER - DAY
FULL SHOT

827.

Just as Burke and Kline, carrying the stretcher and
followed by Fletcher (without glasses) carrying his
medical bag, enter thru doors from the lab corridor.
As soon as they are in the room, the zombies #1
start to close the doors behind them. Deka is standing
in the middle of the room. With him is Marshall.

CONTINUED:

827. CONTINUED:

827.

Kline and Burke put the stretcher down. Daka steps over to it, lifts the sheet. As CALERA MOVES IN, he looks at Colton who is still out, then says to Fletcher.

DAKA

So this is Mr. Colton -- The smelling salts, please, doctor.

Fletcher smiles and takes a bottle from his bag which he hands to Daka. The latter opens it and holds it under Colton's nose. After a short moment, Colton starts to move and comes out of it. Daka leans closer to him and asks:

DAKA

Feeling alright now, my friend?

828. INT. COUNCIL CHAMBER - DAY
MED. CLOSE SHOT - DAKA AND COLTON

828.

As Colton becomes quite alert and suddenly starts reaching for his gun which is not there. Daka smiles:

DAKA

We took the precaution of removing your revolver. So sorry.

829. INT. COUNCIL CHAMBER - DAY
ANOTHER ANGLE

829.

Colton jumps up and starts to rush for Daka, screaming:

COLTON

I'll fix ye!.. You Jap!...You yeller skunk!

Before he can get at Daka, Burke trips him and he falls. Fletcher rushes in and the two men restrain him. He recognizes Fletcher.

COLTON

And you're the fake doctor that doped me. Why, I'll....

He tries to pull away but can't. Daka says with a sarcastic smile:

CONTINUED:

829. CONTINUED:

829.

DAKA

You haven't fully recovered
your senses, my friend.

He turns to Kline.

DAKA

Kline, get him some coffee to
help him clear his foggy brain.

830. INT. BRUCE'S LAB - DAY
MED. CLOSE SHOT AT LAB BENCH

830.

Bruce is dipping the handkerchief in a solution
while Dick is watching eagerly. He takes it out of
the solution and lays it on a piece of glass smoothing
it with a roller, then says:

BRUCE

If there were any laundry
marks on this that have been
washed out, we'll be able to
see them by means of the new
black light process.

Bruce moves further down the bench to a machine that
looks like a film enlarging apparatus. He puts the
glass with the handkerchief in the open end, then
snaps on a switch. Two tubes inside the machine light
up. After a moment, Bruce snaps off the switch,
pulls handkerchief off the glass and holds it up for
inspection.

831. INSERT: Handkerchief in left top corner of which 831.
appear two Japanese letters. OVER THIS,
we hear Bruce's voice:

BRUCE'S VOICE O.S.

See that mark in the upper
corner?

832. INT. BRUCE'S LAB - NIGHT
CLOSE SHOT - BRUCE & DICK

832.

As Dick looks at it eagerly and Bruce says:

BRUCE

A Japanese laundry mark.

CONTINUED:

832. CONTINUED:

832.

DICK..(with amusement)
I never heard of a Japanese
laundry.

Bruce smiles and puts the handkerchief back on the
bench, saying:

BRUCE
I know of one -- it's downtown
in the warehouse district. We'll
go down there tonight and look
around.

833. INT. COUNCIL CHAMBER - DAY
MED. SHOT AT COUNCIL TABLE

833.

Daka is seated at the end of the table. Colton
stands to one side. Marshall and Fletcher are
directly in back of him, in position to grab him
if he should try more resistance. Kline and Burke
have left.

COLTON...(hotly)
The claim papers are in a safe
deposit vault where you can't
get your thievin' hands on 'em.

Colton is again the old Westerner of before.

DAKA...(coolly)
We do not need your papers.
After you have shown us your
mine, we will file our own
claim.

834. INT. COUNCIL CHAMBER - DAY
CLOSE SHOT - COLTON

834.

His jaw juts out stubbornly as he glares at Daka
and speaks firmly:

COLTON
I'll never show it to you!

835. INT. COUNCIL CHAMBER - DAY
MED. CLOSE SHOT - DAKA

835.

He smiles cynically and says to his men:

CONTINUED:

835. CONTINUED:

835.

DAKA

A little demonstration may convince our stubborn friend that his decisions are very unwise --

He picks up Zombie mike and speaks into it.

DAKA

Warren - Come into the council chamber.

836. INT. COUNCIL CHAMBER - DAY
LED. CLOSE SHOT - SLIDING PANEL

836.

The panel next to idol slides open and Zombie Warren with staring eyes walks thru it into council chamber.

837. INT. COUNCIL CHAMBER - DAY
CLOSE SHOT - COLTON

837.

Marshall and Fletcher are behind Colton. Colton starts forward in shocked surprise.

COLTON

MARTY!...

838. INT. COUNCIL CHAMBER - DAY
CLOSE SHOT - DAKA

838.

He leans back placidly in his chair, enjoying the little drama before him.

DAKA

Yes -- your old friend Warren. He was stubborn, too, but we cured him of that --

Then into zombie mike.

DAKA..(into mike)

Warren! Walk over and let your friend get a good look at you.

839. INT. COUNCIL CHAMBER - DAY
LED. SHOT - WARREN

839.

As he walks mechanically up to Colton - stops and

CONTINUED:

839. CONTINUED:

839.

stares at him with unseeing eyes.

COLTON

Marty -- Marty - don't you
know me--- your old friend,
KEN COLTON?.....

Colton, his face showing his amazement and surprise,
grabs Warren by the shoulders and shakes him.

840. INT. COUNCIL CHAMBER - DAY
CLOSE SHOT - DAKA

840.

Daka smiling with his self-satisfied smirk. He
speaks into the zombie mike.

DAKA

Show him your strength, Warren.

841. INT. COUNCIL CHAMBER - DAY.
MED. SHOT - ZOMBIE WARREN, COLTON, MARSHALL,
FLETCHER & DAKA

841.

Warren's hands lash out and grab Colton. He bends
Colton backwards as his zombie strength is too much
for the other man - Colton slumps. Daka speaks
into the zombie mike.

DAKA

Stop it, Warren - that's
enough....

Warren lets go as Colton gasps for breath and
straightens up.

DAKA

...now go back to your station.

Warren turns and walks back toward the door to the
zombie room.

842. INT. COUNCIL CHAMBER - DAY
MED. CLOSE SHOT - DAKA & COLTON

842.

As Daka turns to Colton.

CONTINUED:

842. CONTINUED:

842.

DAKA

You have your choice. Lead us
to the mine of your own free
will or we'll force you to do
it by making you a zombie like
Warren.

843. INT. COUNCIL CHAMBER - DAY
CLOSE SHOT - COLTON

843.

Marshall and Fletcher in b.g. All the fight
seems to have gone from Colton - he drops his head
in complete defeat.'

COLTON

I'll do as you say.

DAKA..(smiling)

A very wise decision, my friend.

The buzzer from the tunnel sounds. Daka reacts as
he looks toward the rock door.

844. INT. COUNCIL CHAMBER - DAY
MED. SHOT - ROCK DOOR

844.

As light above it flashes on and off with buzzer
effect heard.

845. INT. COUNCIL CHAMBER - DAY
CLOSE SHOT - DAKA

845.

Daka switches on light to scanning screen and looks
into it.

846. INSERT: SCANNING SCREEN

846.

Showing fluoroscopic picture of hand with "5" in
palm.

847. INT. COUNCIL CHAMBER - DAY
CLOSE SHOT

847.

As Daka throws switch on screen, then presses button
that opens door to cave.

848. INT. COUNCIL CHAMBER - DAY 848.
MED. SHOT

As Preston comes in and walks over to Daka. (Fletcher, Marshall & Colton are also in room.)

849. INT. COUNCIL CHAMBER - DAY 849.
MED. CLOSE SHOT - COLTON

This is the opportunity Colton was waiting for -- He flexes his right arm and the derringer appears in his hand. He points it unerringly toward Daka -- just as the latter is ready to push the button that closes the door to the cave.

COLTON

Put up your hands, you filthy Jap!

He moves swiftly toward Daka. CAMERA PANS WITH HIM as he comes in to the surprised Daka before the latter can press the door button. Colton steps behind him, the derringer pointed at Daka's heart. Daka's hands are instinctively raised -- Colton is now in a position so that Daka's body protects him from being shot by the other members of the gang.

850. INT. COUNCIL CHAMBER - DAY 850.
MED. SHOT - FLETCHER & MARSHALL

They both have their guns out but dare not use them.

851. INT. COUNCIL CHAMBER - DAY 851.
MED. FULL SHOT - THE GROUP

As Colton holds gun so that the one shot will finish Daka.

COLTON

Tell them to drop their guns.

DAKA...(coolly)

Do as he says, gentlemen.

Marshall and Fletcher drop their guns. Colton starts propelling Daka toward the open rock door, keeping his gun in Daka's back.

852. INT. COUNCIL CHAMBER - DAY
MED. SHOT - DAKA & COLTON

852.

As they move to the open door - CAMERA PANS WITH THEM PAST Preston. Colton using Daka as a shield as the rest of the gang, Marshall and Fletcher stand helpless to aid him... The two men exit into the short tunnel that leads into the Cave of Horrors.

853. INT. CAVE OF HORRORS LANDING - DAY
MED. SHOT

853.

As Colton still covering Daka with his gun, backs into the Cave of Horrors.

854. INT. CAVE OF HORRORS LANDING - DAY
CLOSE SHOT - ON JAP WRESTLER

854.

The "Wax" wrestler's eyes widen and he slowly swings around.

855. INT. CAVE OF HORRORS - DAY
MED. SHOT - ANOTHER ANGLE

855.

As Jap wrestler brings down his club on Colton's shoulders and knocks him down, the derringer clattering off to one side. Now he jumps down on Colton, twists his hands behind his back and starts pushing him back toward the Council Chamber, Daka following.

FADE OUT.

END OF SEQ. #12

FADE IN: NIGHT START OF SEQ. #13

856. EXT. WAREHOUSE & STREET - NIGHT
CLOSE SHOT - SIGN (R to L).

856.

Reading: "NAKIMA LAUNDRY!" The sign is weatherbeaten and almost illegible. CAMERA PULLS BACK showing facade of the building. Its windows are boarded up tight. Even the huge double doors to the place are nailed over with thick crossbars. It is evident that the place has been abandoned. Bruce's phaeton (top up), with Dick driving and Bruce next to him, comes into scene, passes the building slowly and stops a ways down the street.

657. EXT. WAREHOUSE STREET - NIGHT
CLOSE SHOT - FRONT SEAT OF CAR (R-L)

857.

Dick behind the wheel, Bruce beside him. They look back and Dick says:

DICK
That's the place, but they're
out of business.

BRUCE
Park around the corner and we'll
get out and take a look.

Dick nods and drives car from scene. (R-L)

858. EXT. SIDE STREET NEAR WAREHOUSE - NIGHT
MED. SHOT (R-L)

858.

As Bruce's phaeton(top up) with Dick driving and Bruce next to him, comes around a corner and stops. Bruce and Dick get out and start back toward the corner (L-R).

859. EXT. CORNER OF STREET AT WAREHOUSE - NIGHT
MED. CLOSE SHOT

859.

As Bruce and Dick come into scene(L-R) and are about to turn the corner - Bruce's attention is attracted by something o.s. He quickly pulls Dick back, then cautiously peers around the corner.

860. EXT. STREET AT WAREHOUSE - NIGHT
LONG SHOT - BRUCE'S ANGLE

860.

Preston, Marshall, Kline and Burke are coming toward the old warehouse(R-L) - then they disappear between the buildings.

861. EXT. CORNER OF STREET AT WAREHOUSE - NIGHT
CLOSE SHOT - BRUCE & DICK

861.

As Bruce steps out first and followed by Dick starts to run across the street and back toward the warehouse, CAMERA PANNING WITH THEM (L-R).

862. EXT. ACROSS STREET FROM WAREHOUSE - NIGHT 862.
MED. CLOSE SHOT

As Bruce and Dick come running in, duck into the shadows of a building which is directly across from the alley where the four men, Preston, Wallace, Kline and Burke disappeared. They look off and see:

863. EXT. SIDE OF WAREHOUSE - NIGHT 863.
DM SIDE DOOR - FROM BRUCE'S ANGLE

As Preston, Marshall, Kline and Burke enter(R-L) and the door shuts behind them.

864. EXT. ACROSS STREET FROM WAREHOUSE - NIGHT 864.
CLOSE SHOT - DICK & BRUCE

As they start from scene and dash across the street, CAMERA PANNING THEM to side door of warehouse.

865. EXT. SIDE OF WAREHOUSE - NIGHT 865.
CLOSE SHOT - AT DOOR

It is a heavy metal door with yale lock on it. Bruce and Dick come into scene. Bruce tries door, finds it locked and says to Dick in low voice:

BRUCE

Looks like it's time for the
Batman to take over.

Dick nods and says anxiously:

DICK

And don't leave Robin out of this.

Bruce nods okay and both exit from scene quickly.

866. INT. WAREHOUSE GROUND FLOOR - NIGHT 866.
MED. CLOSE SHOT AT FREIGHT ELEVATOR

Preston, Marshall, Kline and Burke are standing by elevator shaft waiting for freight elevator to come down. The wooden gate which protects the open shaft is half broken away and offers little protection. The elevator comes into picture slowly as men talk.

MARSHALL

What are we coming to this rat
nest for?

CONTINUED:

866. CONTINUED:

866.

PRESTON

Daka's got some supplies stashed
away here which we'll need tomorrow
when we got to Colton's mine.

KLINE

Let's make it snappy - this joint
gives me the creeps.

The elevator is now fully down. The men get on.
Preston pulls cable at side of car and it starts on
its way up again.

867. EXT. WAREHOUSE BACK ALLEY - NIGHT
FULL SHOT

867.

As Batman and Robin come running into scene. There
are no windows in this part of warehouse, but directly
across the alley is another building. This is also
dark and deserted, but has windows and also a rain
spout running up to roof. The warehouse as well as
this building are only about 3 or 4 stories high.

868. EXT. SIDE OF BUILDING - NIGHT
MED. FULL SHOT - ON SIDE WALL

868.

As Batman and Robin like human flies climb up rain
spout. One section of it is too loose to risk further
climbing and Batman transfers to a window ledge, from
there to a cornice, etc. Robin does likewise. CAMERA
PANS UP WITH THEM until they reach the ledge of roof.
They pull themselves up and onto the roof.

869. EXT. ROOF OF DESERTED BUILDING - NIGHT
MED. SHOT

869.

As Batman, followed by Robin, comes over ledge and
onto the roof. They look across alley and see the
warehouse roof which has a skylight. Batman realizes
the distance between the buildings is too great to
risk a jump. He looks around and reacts, then runs
from scene and CAMERA PANS him to a flagpole at one
corner of the roof. Robin follows him over.

870. EXT. ROOF OF DESERTED BUILDING - NIGHT
AT FLAGPOLE

870.

Bruce(Batman) grabs the flagpole rope, gets back for
a run and as CAMERA PULLS BACK swings himself thru
the air onto the top of the warehouse roof.

871. EXT. WAREHOUSE ROOF - NIGHT
AT LEDGE

871.

As Batman lands on roof, still holding onto flagpole rope. He looks back toward Robin and swings rope back to him.

872. EXT. ROOF OF DESERTED BUILDING - NIGHT
MED. SHOT - ROBIN

872.

As the rope comes flying into scene, Robin grabs it, gets back for a run and swings himself thru the air and across to where Batman is waiting for him.

873. EXT. WAREHOUSE ROOF - NIGHT
MED. SHOT - BATMAN

873.

As Robin lands on the roof and Batman gives him a hand to steady him.

BATMAN

Nice work, Robin.

Robin smiles, pleased, as he says:

ROBIN

You're not so bad yourself.

He lets go of the rope which swings back out of the scene. Both men look around roof, then exit in direction of skylight, CAMERA PANNING WITH THEM.

874. INT. WAREHOUSE TOP FLOOR - NIGHT
MED. SHOT (LIGHTING EFFECT)

874.

Preston, Marshall, Kline & Burke are uncovering boxes in center of the room directly under the skylight (portion open). The boxes are marked "EXPLOSIVES". The open ones show that they contain sticks of dynamite. Scene is only lighted by the rays of their electric torches and whatever moonlight filters thru from the open skylight.

875. EXT. WAREHOUSE ROOF - NIGHT
At SKYLIGHT - BATMAN & ROBIN

875.

Both are taking in what is going on down below. One section of skylight is open. Batman cautiously lifts himself over edge of skylight and jumps down.

876. INT. WAREHOUSE TOP FLOOR - NIGHT
FULL SHOT (EFFECT LIGHTING-FLASHLIGHTS)

876.

As Batman plummets down right on top of unsuspecting men, knocking two of them down in his fall. Preston shouts in surprise.

PRESTON

The Batman!...

He reaches for his gun - Batman knocks him sprawling and as Marshall starts for him, Robin comes hurtling down and lands right on top of him. Both go down. Kline and Burke are up again, and start for Batman. Batman knocks both of them down again. Preston sees his gun on the elevator and makes a leap for it, but just as he starts to pick it up, Batman is upon him and they wrestle on the elevator floor. Marshall and Robin get up again and go at it.

877.
878. TO COVER ABOVE FIGHT SCENES.
879.
880.
881.

877.
878.
879.
880.
881.

882. INT. WAREHOUSE TOP FLOOR - NIGHT
MED. SHOT - BATMAN & PRESTON ON ELEVATOR

882.

(FLASHLITE EFFECT) Batman and Preston struggling. Batman accidentally pulls the control cable and the elevator starts up toward the roof, which has another landing for the elevator. They still battle on, but Preston manages to reach for the cable and stops the car between floors. They fight on and suddenly both roll off and fall back on the warehouse floor.

883. INT. WAREHOUSE TOP FLOOR - NIGHT
MED. CLOSE SHOT - NEAR ELEVATOR SHAFT

883.

(FLASHLIGHT EFFECT) As Batman, Preston come falling from elevator. Preston lands on top of Batman and stuns him. Preston gets up quickly and tries to shove Batman down the open elevator shaft just as Robin runs in. Preston and Robin tussle. Marshall comes running in, hits Robin and sends him reeling backwards into the wall.

884.
885. TO COVER ABOVE SCENE.

884.
885.

886. INT. WAREHOUSE TOP FLOOR - NIGHT 886.
LED. CLOSE SHOT - WALL WITH BURGLAR ALARM

As Robin hits the wall and reaching out to steady himself, grabs chold of alarm bell.

The impact of shove has knocked him out and he falls, tearing the alarm loose and carrying it to the floor with him. The alarm goes off and starts to ring - the ringing continues over all following scenes.

887. INT. WAREHOUSE TOP FLOOR - NIGHT 887.
LED. CLOSE SHOT NEAR ELEVATOR SHAFT

The Batman is back on his feet, battling with Preston and Marshall. Suddenly Kline and Burke come running into scene. Batman lands one more blow on Preston's chin and sends him back staggering, taking Kline down with him, but quickly Marshall and Burke jump him and send him reeling backwards down the elevator shaft.

888. 888.
889. TO COVER ABOVE. 889.

890. INT. WAREHOUSE ELEVATOR SHAFT - NIGHT 890.
CLOSE SHOT - ELEVATOR SHAFT GROUND FLOOR

As Batman's body comes plummeting down from above, falls by CAMERA and lands on the bottom of the shaft. Batman lies still as if dead.

891. INT. WAREHOUSE TOP FLOOR - NIGHT 891.
MED. CLOSE AT ELEVATOR SHAFT

Marshall looking down the shaft, turns back from it - a gloating smile on his face -- then changes expression as he realizes that the burglar alarm is ringing, and says to Burke:

MARSHALL

We'd better get out of here fast;
in two minutes this place will be
swarming with cops...

Preston and Kline, apparently recovered from the last blow, come in and join them.

CONTINUED:

891. CONTINUED:

891.

PRESTON

How about the Batman?....

MARSHALL

If that fall didn't finish
him, this will....

He reaches over and pulls the elevator rope -- the
car starts descending slowly..... They watch it
for a moment, then exit from scene.

892. INT. WAREHOUSE TOP FLOOR - NIGHT
CLOSE SHOT ON ROBIN

892.

Showing Robin still knocked out, lying on the floor,
the burglar alarm next to him ringing madly.

893. INT. WAREHOUSE - NIGHT
AT STAIRS

893.

Preston, Marshall, Burke and Kline are hurrying
down the stairs.

894. INT. WAREHOUSE -BOTTOM OF ELEVATOR SHAFT-NITE
CLOSE SHOT - ON BATMAN (Dummy)

894.

The inert form of Batman as the elevator comes
into the scene and descends down onto his body,
as we -

FADE OUT.

END OF CHAPTER SEVEN